

A GRAMMAR
OF THE
PERSIAN TONGUE;

DESIGNED FOR THE USE OF HIGH SCHOOLS AND
COLLEGES IN THE BOMBAY PRESIDENCY;
AS ALSO FOR SELF-INSTRUCTING
STUDENTS IN GENERAL.

BY

PESTANJI COOVARJI TASKAR.

PART II.

SYNTAX, FIGURES OF SPEECH AND PROSODY.

رنجی بیهوده بری بر که گرینی راحت
کار بیهوده کنی بر که نشینی بی کار

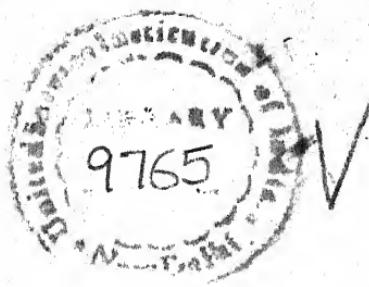
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To

My dear Brother

(Late NASSARWANJI C. TASKAR)

FOR

The encouragement and zeal
displayed by him in the
cause of my Education;

AS A TOKEN

OF

AFFECTION AND GRATITUDE,

I Dedicate this Work.

PESTANJI C. TASKAR.



بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

P R E F A C E.

THIS work is placed before the public as promised in the preface of the first part of my Persian Grammar. The system adopted in the treatment of the first part, viz., Syntax, is that of the English Grammars of Hiley and Adams, with a view to make it intelligible to our students in whom a taste is, now-a-days, created for the study of such books. The next subject treated of is Prosody, which is generally pronounced to be the only difficult portion in the study of the language. This can, though a common mistake, I believe, be attributed to the want of a systematic treatise on the subject. There are many pamphlets in Persian on Prosody, but all of them are more or less defective, and none of them handled by a masterly hand. As I meant to supply the long-felt need of a comprehensive treatise on Prosody, I have touched upon many minor points too, which are very often not required by those who learn this subject simply for the sake of passing University examinations. In the body of the book students are very often cautioned against troubling themselves with those points which are of no material importance in their study.

As students are quite strangers to the mode of scanning a verse according to the Persian way, I have adopted the English system of scansion, though it is quite new, unintelligible, and even ridiculous to the natives of Persia.

The third subject treated of is Figures of Speech, which form but the happiest and most interesting part in the whole literature. Instances by way of illustrations are selected from the best writers, whose names are put down under them to enable students to approach their works from which the quotations are taken.

Two appendices are given at the end of the book, one showing the table of the revised and reformed letters of the Persian alphabet, and the explanation of the new system of orthography invented by His Excellency, Mirza Malcolmkhan, Consul General of Persia, residing in London, and the other containing specimens of poetical compositions explained in the book.

I am really thankful to the authors of a few Persian books, but chiefly to my great instructor of Persian for his valuable suggestions, whose mastermind I look up to with the greatest admiration and reverence.

I am neither a native of Persia, nor a scholar of the language, so as to think my work above correction, but being a mere student of Persian, and having made it my life-study, I have made but an humble effort to be serviceable to other fellow-

students. Such works should, therefore, necessarily require improvements, which can only be effected in course of time.

As it was my first attempt as a writer of Persian, I had invited legitimate corrections and suggestions in the preface of the first part of my Grammar, to enable me to attend to them if it should happen to go through the press a second time, instead of which, newspaper columns were employed by interested critics, not so much to point out its shortcomings, but chiefly to impede its sale. In the face of such adverse criticisms I am satisfied to find my work proving useful to students and teachers in most parts of India. The present work, though finished long ago, was not given out to the public, as the above criticisms had made me diffident of its general acceptance. But my services being appreciated by the public, I am emboldened to lay the second part of the Grammar before them at the desire of students and friends.

In conclusion, once again I beg to state that being a foreigner, I cannot but be diffident of my attempt, and shall, therefore, be always ready to receive suggestions with thanks with a view to improve myself and my works in future.

PESTANJI C. TASKAR.

Bandra, 25th July 1886.

The following are the orthographical expedients adopted for the sounds of vowels in the pronunciation of words:—

a is pronounced as the first a in *America*.

ă	,	a in fall.
e	,	a in fate.
i	,	i in pin.
o	,	o in note.
oo	,	oo in fool.

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PERSIAN GRAMMAR.

PART II.

SYNTAX. نحو.

SECTION I.

1. In the first part of this grammar we have treated of Accidence of Persian, *i.e.*, of its letters, symbols and words. In this second part we now come to the remaining points—Syntax, Prosody and Figures of Speech, which are of the greatest importance in the study of the language.

2. نحو (Syntax) which, in its primary signification, denotes 'a path,' is the mode in which the due arrangement of words in a sentence is described. The construction of a sentence in this language can be called extremely easy. In a simple sentence the nominative (فاعل) comes first, next comes the object (مفعول) and lastly the verb (فعل); as, جا لینوس ابلهی را دید "Galen saw a foolish man." In this sentence جا لینوس, the nominative, comes first, ابلهی the object, occupies the next place, and دید, the verb, comes last.

The Nominative. فاعل*

3. We noticed above that the nominative in Persian occupies the first place in a proposition;

* فاعل originally signifies 'the doer of an action.'

but in poetry it is often found to have been placed last; as,

خوشت زیر مغیلان براد باد یه خفت †
(Sa'adi.)

“To sleep under (the shade of) acacia trees on the road of wilderness is pleasant.”

موی بد تلبیس سیر کرد ه گیر
راست ناخواهد شدن این پشت کوز
(Sa'adi.)

“It may happen that thy hairs may be turned into black by some contrivance, but this hump-back shall not be straightened.”

4. As a general rule verbs in all other moods except the imperative require their nominatives to be expressed; but in a compound sentence where we find more verbs than one, referring to one and the same nominative, it is not repeated before every verb, but mentioned only once; as,

یعقوب لیث در بدایت حال خود را در
مها لک افکنندی و خطرهای کلی را ارتکاب کردي
از آسایش نفس بر طرف بودی و از کشیدن مشقتها
یک نفس نیاسودی

“Jacob, the son of Lais, in his early life, used to throw himself in great perils and to undertake dangerous exploits: (he) was far from giving repose to

† It is but an abbreviation of خفتان.

his life and never rested, even for a moment, from undergoing hard labour."

ابل خانه پیشش رفتند و ریش گرفتند سبلتش
کندند و گریبانش دریدند
(Qā'āni.)

"The domestics went to him, caught him by his beard, rooted out his mustaches, and tore his collar."

5. The only instances in which the nominative is generally omitted in Persian are :

(a) In the Imperative :—

سیا کر قصر امل ساخت مسست بنیاد است
(Hāfez.)

"Come, the foundation of the palace of hope is very weak."

(b) In prose as well as in poetry, when the verb is in the third person plural having for its nominative 'people,' understood, or in the first person singular, the pronominal verbal suffixes determine the persons of the nominative.

ظالمی را حکایت کنند که هیزم درویشان خریدی
با حکیف
(Sa'adi.).

"They (i.e. the people) relate a story about a tyrant that he used to buy fuel from the poor by violence."

یاد دارم که شبی در کاروانی چهر شب
رفته بودم
(Sa'adi.)

"I remember having walked the whole night with the caravan."

قاضی بنشانندن و میگریست
آن یکی گفتش که این گرید رچیست
(Jalāl'oddin Roomi.)

"They (*i.e.* the people) appointed a judge (to decide a law-suit); but he (on his election) began shedding tears. A certain man asked him what that weeping was for."

6. As in English, the nominative of a proposition, in Persian, also stands in apposition to some other words or phrases; as,

دوچیز مخالف عقلست خوردن بیش از رزق
مقسوم و مردن بیش از وقت معلوم
(Sa'adi.)

"Two things are contrary to wisdom, to eat (*i.e.* to enjoy) more than what is allotted, and to die before the known (*i.e.* appointed) time."

7. The nominative of a proposition, in Persian, may be a noun or any of its equivalents with or without some qualifying words.

(a) Noun:—

"و قنی ابلهی برآ شفت "Once a fool got angry."

(b) Noun with qualifying words:—

مصدق این قول حکایت شیرود من را است

"The verification of this dictum is the story of the lion and Damnah."

(c) Pronoun :—

گر تو قران بدین نمط خوانی . . ببری رونق مسلمانی
 (Sa'adi.)

“If thou read the Quran in this way, thou wilt
 destroy the splendour of Islamism.”

(d) Infinitive :—

خوردن برای زیستن و ذکر کردنشت
تو معتقد کرد زیستن از بهر خوردن است
 (Sa'adi.)

“To eat is for (to maintain) life and to remember
 God: thou art under the impression that to live is
 for to eat.”

(e) Infinitive phrase :—

گذاشتن ایرانیان نیز بر شغل و منصب خالی
 از خطر نیست
 (Professor Hairat.*)

“To appoint the Persians also to high stations
 and offices is not devoid of danger.”

در میان سخن دست برح کو فتن گوینده را
 سخنرا گرفتن باشد
 (Kāshafī.)

“To clap the hands in the midst of conversation
 is to hold the speaker in ridicule.”

* Wherever we have written ‘ Professor Hairat’ students
 should understand it to refer to the Translation of Sir
 Malcolm’s History of Persia, by Professor Hairat.

(f) Sentence:—

ہر چہ رود برسرم چون تو پسندی رواست

(Sa'adi.)

“Whatever befalls me is allowable if thou approvest of it.”

*The Object. مفعول**

8. We noticed in the second article of this book that the object of a transitive verb always precedes the verb; but when the object is a complete sentence it follows the verb:—

شنیدم کہ ملک را دران مدت دشمنی صعب
روی نمود
(Sa'adi.)

“I heard that during that time a formidable enemy showed his face to the king.”

The particle ک always precedes the sentence standing as the object of a verb.

9. In poetry, for the exigency of metres, the object often follows the verb; and in good prose, for the sake of emphasis, it sometimes comes even before the nominative:—

اگر آن ترک شیرازی بدست آرد دل ما را
بخال ہندویش بالخشم سمر قند و بخار ارا
(Hafez.)

* مفعول originally signifies “the thing acted upon by something else.”

"If that beauty of Shiraz will please my heart,
I shall give for the black mole (on her cheek) the
cities of Samarcand and Bokhara."

یکی را زشت خوئی داد دشنا م
(Sa'adi.)

"An ill-tempered person abused a certain man."^{۲۳}

طريقه ساختن البسر از پشم گوسفند او آمرخت

(Prof. Hairat.)

"He taught (men) the art of making clothes from
the fleece of the sheep."

But when the object is accompanied by a qualifying relative clause, it retains its own place, that is to say, it stands before the verb and the relative sentence follows it.

اعرابی را دیدم در حلقة جو هر یان بصره کنم
حکایت میکرد
(Sa'adi.)

"In the circle of the jewellers of Basrah I saw
an Arab who was relating a story."

10. A demonstrative pronoun used as the object of a transitive verb often stands in apposition to a sentence placed after the verb :—

این حرکت مناسب رای خردمندان نکردی که
خرقه مشایخ به چذین مطربی دادی
(Sa'adi.)

"This thou didst not act according to the opinion of the wise, that thou gavest the religious garment of the pious to such a musician."

11. The object of a transitive verb may be a noun or any of its equivalents, with or without qualifying words:—

(a) Noun:—

آن زاغان ملکی داشتند پیروز نام

"Those crows had a king named Pirooz."

(b) Noun with qualifying words.

امیری اسیری بیکاره را بچلادی خو ناخواره داد

"An Amir handed over a poor prisoner to a bloody executioner."

(c) Pronoun:—

من لورا خاموش گردانم "I shall make him quiet."

(d) Infinitive:—

فقیری زبان بشکر امیری بازکرده بود و بیبرده گفت
آغاز نهاده
(*qā'ani.*)

"A beggar had loosened his tongue in the praise of an Amir, and had begun to speak absurdities."

(e) Sentence:—

هر چه از دونان بهشت خواستی

در تن افزودی و از جان کاستی
(*Sa'adi.*)

"Whatever you asked from the mean as a favour, you heaped upon your body but lessened from the soul."

12. The indirect object or the noun in the dative case sometimes precedes and sometimes follows the direct object or the noun in the accusative case :—

من اورا افزو نتر از بھا ی کنیزک بد اد می
(*Sa'adi.*)

“ I would have given him more than the price of a damsel.”

ارکان دولت و صیحت ملک باجھا آوردند و مغا تیبح
قلع و خزانیں بد و تسليم کردند
(*Sa'adi.*)

“ The ministers acted according to the will of the late king, and surrendered to him the keys of the fortresses and treasuries.”

Verbs. افعال *

13. A verb, in Persian, agrees with its nominative in number and person, if the nominative indicates a living creature :—

من سیدانم کر تو قوت چرا ہی نداری

“ I know thou hast not the strength to accompany me.”

حاتم گفت روزی بالخانہ یتیمی فرود آمد م و
او ده سرگو سفند داشت
(*Jāmi.*)

“ Hātam said : ‘ One day I got down at the house of an orphan. He had ten heads of the sheep.’ ”

* Originally signifies ‘ actions.’

نا خدا در کشتی ما گر نباشد گو مباش
ما خدا داریم مارا ناخدا در کار نیست

(Khosraw.)

"If there be no Nākhodă (captain) in our ship, let there be none ; we have got Khodă (God), we do not want a Nākhodă."

مطوقه گفت ای یاران شما در ناجات خود

سعی می نمائید

(Kashafī.)

"The ring-dove said : 'O my friends you endeavour for your own release.' "

ایشان از عهد حق من بیرون آمدند

(Kashafī.)

"They have discharged their duty towards me."

In poetry, however, but never in prose, we sometimes find a singular nominative with a plural verb, and a plural nominative with a singular verb. We can only account for this violation of a rule of grammar by supposing that a poet can do so in order to preserve the metre of poetry.

هر کس بزمان خویش بودند . . . من سعدی آخر الزمانم

(Sa'adi.)

"Every one flourished in his own time ; I am the Sa'adi of the last age."

همه کس را تن و اندام و جمال است و جوانی

وین همه لطف ندارد تو مگر نسرو رواني

(Sa'adi.)

" All have got a body, beauty and youth, but have no courtesy, except thyself, who art a walking cypress."

14. When there are more nouns than one denoting animals connected by conjunctions, the verb must be plural, although each noun is in the singular number:—

روزی زاغ و موش و سنج پشت بموضع مجهود

آمدند

(*Kushafī.*)

" One day the crow, the mouse, and the tortoise came to the appointed place."

15. If the nominative to a verb be expressive of inanimate objects, whether it be in the singular or plural number, the verb is always singular:—

میوچائیکه در بیان معنده حاصل میشود چهار در

ایران یا فت میشود

(*Prof. Hairat.*)

" All the fruits that are produced in the temperate regions are found in Persia."

16. When the plural nominative expressive of an inanimate object is personified, the verb is used in the plural number:—

چو زر شدند رزان از چهار نهیب خزان

بکینه گشت خزان با که با سپاه رزان

(*Farrokhi.*)

"Vines have grown pale; from what? from the dread of Autumn: Autumn has gone to fight; against whom? against the army of Vines."

17. More nominatives than one expressive of lifeless objects and connected by conjunctions, require the verb in the singular number:—

حشق و شباب و رندي مجموعه مراد است

(Hāfez.)

"Love, youth and profligacy are a collection of desires."

18. If the nominative to a verb be expressive of living beings and be preceded by a numeral adjective, the verb must be in the plural; but if it be expressive of lifeless things, though preceded by a numeral adjective, the verb stands in the singular:—

حکما گویند که چهار کس از چهار کس بیجان بر نجند

(Sa'adi.)

"The sages say that certain four persons are, in the highest degree, afraid of four others."

بیست مر چهار عضو را نکر دگر

هفت اعضا بیست دا کراي پسر

(Attār.)

"Every limb has its own distinct praise to offer to God; all the seven limbs, oh boy, praise God."

19. As in English, there are certain nouns in Persian which, though singular in form, have a plural as well as a collective meaning.

When the nominative signifies a collective idea
the verb is singular:—

باز هیئت علیح کن وز جنگ خصم ایهون نشین
زانکر شاپنداه عادل را رعیت لشکر است

(Sa'adi.)

“Make peace with thy subjects and sit secure
from fighting with thy enemy; since to a just
monarch his subjects are an army.”

میرزا مهدی میگوید که سواره ترک شست
هزار و پیاده پنجاه هزار بود

(Prof. Hairat.)

“Mirza Mehdi says the Turks had sixty thousand
cavalry and fifty thousand infantry.”

When the nominative denotes a plurality of idea
the verb is plural:—

النصر مجموع آن کبوتران بیکبار احتیاط را
بر طرف گذاشتند فروع آمدند

(Kashfi.)

“In short the whole flight of those pigeons, laying
aside caution, at once alighted.”

گروجی از حکما در بارگاه کسری بمصلحتی در سخن
چه میگفتند

(Sa'adi.)

“At the court of Nowsheerwan a number of wise
men were talking on some state affair.”

20. When two nouns or pronouns, connected by a conjunction, (one of which is in the first person singular and the other in the second or third person singular or plural) stand as the nominatives of a verb, the verb is always in the first person plural:—

یاد دارم که در ایام پیشین من و دوستی چون
دومغز بادام در پوستی صاحبت داشتم
(Sa'adi.)

“I remember that formerly, I and a friend, like two kernels of an almond in one shell, kept company with each other.”

من و تو چردو خواجر تاشانیم . . بند ^و با رگاه سلطانیم
(Sa'adi.)

“I and thou both are fellow-servants, and servants of the Sultan's court.”

21. A transitive verb always requires an object, which might or might not take the sign of the accusative case according as the noun which forms the object is emphatic or general:—

یکی از امرای عرب مر او را مدد ^و دینار بخشدید
(Sa'adi.)

“One of the Amirs of Arabia gave him a hundred dinars.”

گفتم مگر آن معلوم ترا دزد نبرد
(Sa'adi.)

“I asked, ‘Did not the thief take away thy money?’”

But if any pronoun be the object of a transitive verb, it is necessary to add the sign of the accusative case:—

چند انکز مرا شیخه اجل شمس الدین ابو لفرج
بن جوزی رحمت الله علیہ بترك سماع فرمودی
(Sa'adi.)

“Notwithstanding that the greatest Shaikh Shams'oddin Ab'olfarej-ben-Jowzee told me to forsake music.”

ما مون حکم کرد که اورا بعض برادر بقتل
رساند
(Kashafī.)

“Ma'moon ordered him to be executed in the place of his brother.”

22. In a compound sentence where there are more principal assertions than one, co-ordinate with each other, if the nominatives require one and the same verb after them, the verb is expressed after the first assertion only and kept understood for the rest:—

قرار در کف آزاد گان نگیرد مال
نہ صبر در دل عاشق نہ آب در غربال
(Sa'adi.)

“Riches will never remain in the hand of the Soofees, neither patience in the heart of a lover, nor water in a sieve.”

In the above couplet there are three principal assertions, and the three nominatives therein have

but one verb. The three assertions when separated will be—

1. مال در کف آزاد گان قرار نگیرد.
2. صیر در دل عاشق قرار نگیرد.
3. آب در غربال قرار نگیرد.

نہ ہر متكلمی فصیح است و نہ ہر معا لجی مسیح
(Qa'ani.)

“Every speaker is not eloquent, nor every physician a Messiah.”

23. In constructing complex sentences, in Persian, no regard is paid to the proper sequence of tenses as in English. In English it is wrong to say, “My friend said that I will surely come”; but the sentence, if rendered into Persian, would be quite correct: **د وست من گفت که من ہر آئیندہ خواهم آمد**.

In Persian, therefore, the verb in the dependent clause is used in the same tense in which the action is, was, or will be actually performed, without any reference to the tense of the verb in the principal clause.

24. Similarly, in Persian, the indirect form of construction is always dispensed with. The exact words of the speaker are reproduced and they are introduced by the word **او میوید** or **گفت** followed by the conjunction **که**. Suppose you send some man to Bahram to ask what he is doing, and Bahram replies ‘I am sowing cotton-seeds,’ the man you

sent would be said to correctly report Bahram's reply in these words :—
بهرام گفت که من تاکم پنیر — “ Bahram said, ‘ I am sowing cotton-seeds.’ ”

Participles.

25. The Persian writers seem to indulge a good deal in using perfect participles or participial clauses used as such or as adjectives :—

مشوق کارافتاده بدر دلبرده و دلداده بد
افکنده و افتاده بدر محروم و برکف خنجرش
(Neshāt.)

“ An experienced beloved is good (*i.e.* preferable); one that has won other's hearts and has given her own to others, or one that has thrown, and is thrown by others, or one that is wounded and has a dagger in the hand, is preferable.”

زیستین ز نخه گوی آنگیاخته
برو طوقي از غبغب آوياخته
بدان طوق و گو آن بست مهر جو
زمد طوق برد ز خورشيد گو
(Nezāmi.)

“ A ball is suspended from her silvery chin, which is encircled by a ring of double-chin; by means of the latter, the lovely idol excels the halo of the moon, and by the former she surpasses the sphere of the sun.”

26. Perfect participles are sometimes kept understood:—

سنگ در دست و مار بر سر سنگ

خیره رائی بود قیاس و درنگ

(*Sa'adi.*)

"With a stone ready in the hand and a snake (crawling) on a stone, it is but a folly to think or delay."

27. Participles or participial phrases sometimes come before and sometimes after the principal verb in a sentence:—

زاغ در پس برگ در خت متواتری شده دیده

ترصد بر گماشت

(*Kashfi.*)

"The crow having hid (himself) behind the leaves of the tree cast a longing look."

بعد از چند روز آن شخص در آمد چامگه نو

پوشیده و مسوغه نو در پا کرد

(*Jami.*)

"After several days the man came having put on a new coat and a new pair of stockings."

این حرکت سبب ازدیاد شهرت وی شده از

جمعیع اطراف ایران لشکر بمند وی شناخت

(Prof. Hairat.)

"This conduct having increased his popularity, armies from various parts of Persia hastened to his assistance."

28. Imperfect participles, when used as such, occupy a place somewhere near the word with which they agree; but when they are used as adjectives, they always follow the substantives which they qualify, and the substantives take the كسرة اضافت .

گفتم حکایت روباهی مناسب حال تسمت که
دیدندش گریزان و بیخویشتن افتان و خیزان
(Sa'adi.)

“I said, ‘The story of the fox is applicable to thy case, which was seen running away and falling down insensibly, and getting up again.’”

میروم گریز کنان نعرا زنان سینه کباب
تسمت و دیوانه و رسوای جهانم چه کنم
(Halāli.)

“I go weeping, crying and with a burning heart: what shall I do now that I am drunk, mad and disgraced in the world?”

آتش سوزان نکند با میمند
آنچه کند در دل مستمند
(Sa'adi.)

“A burning flame with wild rue will not produce so great an effect as is produced by the smoke (i.e. sighs) of the afflicted heart.”

بگفت احوال ما برق جهان است
دمی پیدا و دیگر دم نهانست
(Sa'adi.)

"He replied, 'our condition is like the jumping (*i.e.* darting) lightning, one instant appearing and the other disappearing,'"

Pronouns.

29. As we have treated of all the kinds of pronouns, in the first part of this grammar, almost as fully as possible, we need not go over all of them again; but a few still remain to be noticed, to which we now beg to draw the attention of the students.

A pronoun is usually placed after the noun for which it stands; but sometimes, in poetry, we find it placed before the noun:—

بیسیج د ور نخواهند یافت هشیارش

چنین که حافظ ما ممست باده ازل است

(*Hafez.*)

"Since our Hafez is drunk by the eternal wine, they will never find him sober."

چو اندر نیستا نش آتش زدی

ز شیران بپرهیز اگر بخردی

(*Sa'adi.*)

"If thou be wise, keep back from the lions when thou settest their bushes on fire."

Such an anomaly in the use of a pronoun is termed, in Persian, اخمار قبل الذکر Ezmār-e-qabلو'z-zekr.

30. The personal pronominal suffixes م 'م', ش 'ش', نت 'نت' are added to substantives or even adjectives to denote the dative or the accusative case

of their corresponding detached personal pronouns (*vide Part I., § 65*). But in poetry, poets add these suffixes to any word in a hemistich, provided it does not violate any rule of prosody :—

اگرم زار بکشتن د ہ آن یار عزیز
تا نگویم که دران د م غم جانم باشد
(*Sa'adi.*)

“ If my dear friend gives me up to be killed, I shall not say at that moment that I am afraid of my life.”

گر بايدم شدن مو ہاروت با بلی
(*Hafez.*)

“ If it be necessary for me to go to the Hāroot of Babylon.”

کنوست که امکان گفتار ہست: بگوای برادر بلطاف و خوشی
(*Sa'adi.*)

“ O brother talk to me kindly and cheerfully now when thou hast got the power of speech.”

نرگس مسست نوازش کن مردم دارش
خون عاشق بالخورد گر بقدح نوشش باد
(*Hafez.*)

“ If her drunken, liberal and kind eyes drink the blood of a lover, may it be wholesome to them.”

In the above verses — اگرم — خم جانم — نوشش باد and کنوست — بایدم شدن are equal

غم جان مرا — اگر مرا — اورا نوش باد — کنون ترا — مرا باید شدن
in meaning and construction to represent the regular personal pronouns respectively.

31. In like manner, pronominal suffixes added to substantives to represent the regular personal pronouns in the genitive case (*vide. Part I., § 63*), are added, in poetry, to any word in a hemistich :

من نخواجم کرد ترک لعل یار و جام می
زاهدان معدوز داریدم که اینم مذہب است

(Häfcz.)

“I will not give up the ruby-like lips of my beloved and the cup of wine ; O pious men forgive me since this is my religion.”

پادشاھی پسر بمسکتب داد .. لوح سیمینش در کنار نهاد
(Sa'adi.)

“A king sent his son to a school, and placed a silver slate under his arm.”

در پای د مبدم گهر از دیده با رمت
(Häfez.)

“I pour jewels (*i.e.* tears) from my eyes, every moment, on thy foot.”

زود بینی کش بشب روغن نباشد در چراغ
(Sa'adi.)

“You will soon find that there is no oil in his lamp at night.”

"The pronominal suffixes of the underlined words in the above, strictly refer to those words that are doubly underlined.

32. The pronominal verbal suffixes م — and ي are also added, in poetry, to substantives, where they stand for the full forms چستم and چستی

ترا با چنین تندی و سرکشی
قد پندارم از خاکی از آتشی

(Sa'adi.)

"With so much haughtiness and arrogance on thy part I do not consider thou art (made) of earth, but of fire."

جمال چمنشیں در من اثر کرد
و گر نه من چمان خاکم که چستم
(Sa'adi.)

"The effect of the beauty of my companion spread to me, or else I am the same clay that I was (before)."

خاکم آتشی — خاکی — and
— خاک چستی — آتشی and چستم respectively.

33. A relative clause generally follows its antecedent, but sometimes a word or two immediately intervene:—

کانکه جنگ آرد بالخون خویش بازی میکند
روز میدان و انکه بگریزد بالخون لشکری
(Sa'adi.)

"For whosoever fights the battle, sports with his own life, and he who runs away, sports with the blood of his army."

بازرگانی را دیدم که صد و پنجاه شتر بار داشت
(*Sa'adi.*)

"I saw a merchant who possessed one hundred and fifty camels laden with goods."

34. A relative clause generally requires its antecedent (whether the latter be in the singular number or in the plural) to take the letter ي at the end.

این واضح است که شاعر کاؤس را با قسم بلا یا مبتلا ساخته تا نام بهادرانیکد در استخلاص وی جهد نموده اند بتقریب مقام ذکر کند
(*Prof. Hairat.*)

"The poet has obviously thrown Kaoos into various calamities in order that he may mention the names of the heroes who endeavoured to relieve him (Kaoos)."

برانداز بیخی که خار آورد — درختی بپرور کرد بار آورد
(*Sa'adi.*)

"Extirpate the root which brings thorns; but nourish a tree that may bear fruits."

But when there are more antecedents than one connected by conjunctions, the letter ي is added to the last antecedent only:—

چون رجال دولت عثمانی حال بدین منوال
 دیدند طلب مصالحه گشته بردمان عبود و شروطی
 که سابق مابین نادر و پاشای بغداد مقرر شده بود
 راضی شدند

(Prof. Hairat.)

"When the ministers of the Ottoman empire saw this affair, they expressed their willingness to conclude a peace on the same terms and conditions that had been before agreed upon between Nadir and the Pasha of Bagdad."

35. In addition to a relative pronoun we often find, in poetry, a personal pronoun referring to the same antecedent for which the relative is used:—

هرآن طفل کو جور آموزگار
 ندیند جفا بیند از روزگار
 (Sa'adi.)

"Every child that does not experience severity at the hands of his teacher will see oppression from (the vicissitudes of) time."

In such a case the personal pronoun is only redundant, and can have no meaning in the translation. It is, we believe, often inserted by poets to preserve the metre.

(a) Dr. Lumsden supposes that the relative pronouns کر and حیر are but connectives, and Dr. Forbes confirms his views by quoting a well-known hemistich from the Gulestan of Sa'adi. "The following sentence from the Gulestan," says Dr. Forbes in his Persian Grammar, page 86, § 68, "to which many others might be added, confirms Dr. Lumsden's views on this subject :—

ابهی کو روز روشن شمع کافوری نہد
 who burns (sets up) a camphor candle in a clear day,'
 where کو is a contraction of ک او ; literally,
 'The fool, that he burns, &c.,' where the mere
 کر, if it were a relative, would have quite sufficed,
 and have equally preserved the metre." With all
 deference for the learned grammarian we say that
 he is evidently mistaken in saying that کر if it
 were a relative would have preserved the metre;
 for the metre could not have been preserved by
 writing simply کر. کر having the obscure s
 at the end cannot be a long syllable, which is
 unavoidably required by the first foot of the metre
 called فاعلاتن ابهی کو . ول exactly corresponds to
 but if we were to write ابهی کر instead, it can
 correspond only to فاعلات which cannot do for
 the first foot of the ول in which the verse is
 composed.

We do not, however, say that کر is never used
 as a connective, but it does not often partake of
 that character as it is shown by Drs. Lumsden and

Forbes. In such instances as are given below که can be called a connective:—

ای کریمی که از خزانهٔ غیب
گبر و ترما وظیفهٔ خور داری
(*Sa'adi.*)

“ O my generous Lord, thou givest maintenance to a fire-worshipper and a Christian from Thy unseen treasure.”

ای که پنجاه رفت و در خوابی
(*Sa'adi.*)

“ O thou, thy fifty years have passed, and thou art (still) in sleep.”

چون پیش پدر آمد زمین خدمت بیوسمید و گفت
ای که شخص منت حقیر نمود
تا درشتی هنر نپنداری
(*Sa'adi.*)

“ When he came to his father, he kissed the ground of obeisance, and said, ‘ O (father), to thee my person appeared desppicable, take care, do not think bulkiness a skill.’ ”

بس نامور بزیر زمین دفن کرد و ند
کرستیش بروی زمین بر نشان نماد
(*Sa'adi.*)

“ Many celebrated persons have they buried under the ground, and no sign of their existence (has) remained on the surface of the earth.”

36. The relative pronoun **که** is often kept understood :—

آورده اند که باز رگانی بود ممتاز بر و بحر پیموده
و اقاییم شرق و غرب را طی کرده و سرد و گرم روزگار
دیده و تلخ و شیرین آیام بسیار چشیده
(*Kashfi.*)

"They have related that there was a merchant (who) had compassed the stages of land and water, traversed the regions of the east and west, seen the hot and cold of the time, and tasted much the sweet and bitter of the world."

بزرگی دیدم اند رکوهسا ری

قناعت کرده از دنیا بغاری

(*Sa'adi.*)

"I saw on the mountain a great man, (who) was content with a cave apart from the world."

صفات Adjectives.

37. In Persian, adjectives have no suffixes to indicate the same gender, number, or case as the nouns they qualify. Adjectives, in Persian, are preceded by substantives which they qualify, and the last letter of the substantives takes the mark of Ezafat :—

چشم میگون لب خندان دل خرم با اوست

(*Hafez.*)

"She has got ruby-like eyes, smiling lips, and a cheerful heart."

But when an auxiliary verb or some other verb comes between an adjective and the noun, the noun does not require the sign of the Ezäfat:—

فباید بستن اند رچیز و کس دل

که دل برداشتن کاریست مشکل

(*Sa'adi.*)

"One should not fix his heart on anything or person; because it is a difficult matter to remove it therefrom."

در هر حال ایران مملکتی است وسیع مستعمل بر

جبال بسیار و صحراری

(*Prof. Hairat.*)

"At any rate Persia is an extensive country comprehending numerous mountains and deserts."

ابلیسی را دیدم صمیم

(*Sa'adi.*)

"I saw a fat fool."

38. Often in poetry but seldom in prose adjectives precede substantives which they qualify:—

طاوس را بنقش و نگار یکه جست خلق

تاجسین کنند و او خجل از زشت پای خویش

(*Sa'adi.*)

"The people praise the peacock for its colour and beauty, but it is ashamed of its own ugly feet."

مسکین خر اگرچه بی تمیز است

چون بار چمی بر عزیز است

(Sa'adi.)

"The poor ass, though he is senseless, is dear (*i.e.* valuable), since he carries loads."

39. In Persian, several adjectives connected by conjunctions can qualify one noun :—

جواني چست و لطیف و خندان و شیرین زبان در

حلقه عشترت مایود

(Sa'adi.)

"An active, pleasant, cheerful and sweet-tongued youth was in our jolly society."

40. The cardinal numeral adjectives precede, and the ordinal numeral adjectives follow the substantives they qualify; and the substantives thus qualified are always used in the singular number :—

اگر صد سال گبر آتش فروزد

چو یکدم اندران افتند بسو زد

(Sa'adi.)

"If a fire-worshipper were to kindle fire for one hundred years, he would be burnt if he were to fall into it even for a moment."

وصیت هشتم آنسست که از ارباب حقد و حسد

احتراءز کند
(Kashfi.)

"The eighth precept is that one should avoid the revengeful and envious persons."

For the requirements of the metre the ordinal numeral adjectives sometimes precede the substantives they qualify:—

سوم با ب عشق است و مستی و شور

(*Sa'adi.*)

"The third chapter is on love, intoxication, and excitement."

Cardinal numeral adjectives also are occasionally found following the substantives which they qualify, in which case the substantives take the sign denoting the singular number:—

سالی دو برین بر آمد

"Two years passed on this event."

ندانم که بگلا بش مطیب کرده بود یا قطره چند

از گل رویش د ران چکیده

(*Sa'adi.*)

"I do not know whether she had made it (*i.e.* the cup of cold water) fragrant by rose-water or that she had dropped into it several drops (of scent) from her rosy cheeks."

41. A substantive qualified by a numeral adjective must, as a rule, be expressed, but it is, sometimes, in poetry, kept understood too:—

دو باشد اد گر آید کسی با خدمت شاه

سیم هر آینه در وی کند بلطف نگاه

(*Sa'adi.*)

" If a person waits on a king for two days, on the third the king will certainly look at him with kindness."

ای که پنکاه رفت و در خوابی

(*Sa'adi.*)

" O thou, thy fifty (years) have passed, and thou art still in sleep."

Adverbs.

42. In Persian, simple adverbs as well as adverbial phrases always stand before the verb or verbs they modify :—

فشارا موشی در حوالی آن منزل خانه داشت

(*Kăshafî.*)

" By chance a rat had its abode in the vicinity of that spot."

بیوسته از آمد و شد راه گذریان توقع آسیبی

واقع خواهد بود

(*Kăshafî.*)

" From the constant coming and going of the travellers, there is some reason to expect molestation..."

43. Simple assent or dissent is signified by a simple adverb with or without expressing the full sentence :—

پیر زن گفت این حکم تو میکنی گفت آری من

این حکم میکنم

(*Kăshafî.*)

"The old woman said, 'Dost thou give this order?'
He said, 'Yes, I give this order.'"

آن شنیدستی که ترکی وصف جذت چون شنید
گفت با واعظ که آنجا غارت و تاراج ہست
گفت نی گنتا بتراشد ز دوزخ آن بہشت
کاند رو کو تر بود از غارت و تاراج دست

(Jāmi.)

"Thou hast heard this that a Tartar, when he heard the description of paradise, asked a preacher whether plunder and booty were found in it. The preacher replied, 'No,' whereupon the Tartar said, 'Such a paradise wherein plunder and booty are rarely to be found is worse than hell.'"

After the word نی in the above verses the words
understood are آنجا غارت و تاراج نیست.

44. An adjective is sometimes used, in Persian,
as an adverb :—

زن بیدار از آمدن دزد و توف یافته بترسید و
شوهر را حاکم در کنار گرفت

(Kāshafī.)

"The woman that was awake being informed of
the entry of the thief was afraid and held fast her
husband in (her) embrace."

Prepositions.

45. Prepositions, in Persian, are of two kinds—
 (1) simple prepositions, such as بـ - بـ - زـ - اـ زـ رـ وـ ; and (2) nouns used as
 prepositions, such as فـ زـ دـ يـ کـ - جـ هـ تـ - زـ يـ پـ يـ شـ - مـ آـ نـ دـ رـ وـ ، &c.

46. Simple prepositions take the simple form of a noun or pronoun after them :—

زمشرق بمغرب سر و آفتاب

روان کرد و گسترد گیتی بـ آـ بـ

(*Sa'adi.*)

“He (*i. e.* God) made the sun and moon revolve from east to west, and spread the world on water.”

نگستند از دـ هـ رـ جـ زـ نـ مـ نـ يـ کـ

(*Ferdosi.*)

“They did not seek from the world anything but a good name.”

47. Nouns regarded as prepositions, while coming in construction with other nouns or pronouns, require كـ سـ رـ ةـ اـ صـ اـ فـ تـ .

دـ هـ تـ اـ نـ جـ هـ تـ نـ خـ يـ رـ مـ قـ دـ اـ رـ يـ غـ لـهـ بـ اـ نـ بـ اـ رـ يـ

نـ هـ اـ دـ هـ بـ وـ دـ

(*Kashfi.*)

"A villager had stored up a quantity of corn in a granary."

پیوسترد ر زیر زمین از هر طرف نقب زدی

(*Kăshafi.*)

"(The rat) was continually making holes under the ground in every direction."

48. A preposition can also govern an infinitive phrase or a sentence viewed wholly as a compound noun:—

وزیر محمد شاه عدالی با سی هزار سواره و پیاده

و دو هزار فیل که اکثر مستحب بودند مسترجع آگرہ شد

(*Fereshta.*)

"The minister of Mohammad Shah-e-Adali turned to Agra with thirty thousand cavalry and infantry, and two thousand elephants that were all furious."

علم از بیهودین پروردن است نه از بیهودن دنیا

خوردن

(*Sa'adi.*)

"Learning is to foster religion, and not to enjoy the world."

Conjunctions.

49. Conjunctions, in Persian, connect words as well as sentences :—

ارکان دولت و اعیان حضرت شیخ شیخ جولی راجہت
رسانیدن اخبار روازہ پنجاب گردانیدند
(Fereshta.)

“The ministers and the courtiers sent Shaikh Jooli to the Punjab to convey information.”

دھرامچنڈ راجہ نگرکوٹ بدراگاہ آمدہ فوازش
بسیار یافت و ملک سوروثی با قطاعش منقر گشت
(Fereshta.)

“Dheramchand, the Raja of Nagharkot, came to the court, and was received very kindly, and his hereditary dominion along with its adjoining parts was settled on him.”

50. Unlike English, a conjunction, in Persian, is repeated after each word, if there be more than two words to be connected by it in a sentence :—

حکایت زاغ و موش و کبوتر و سنگ پشت و آپو
بغا یت مثلی روشن و قصہ شیرین است
(Kashfi.)

“The story of the crow, the mouse, the pigeon, the tortoise, and the stag is a clear narrative, and a sweet tale.”

SECTION II.

Analysis of Sentences.

تقسيم جمل .

51. Students are supposed to be fully acquainted with the analytical technicalities as well as the mode of analysing sentences in English.

The two essential parts of every proposition are عبءد ا (the subject), and خبر (the predicate); and the two ideas expressed by the subject and the predicate are joined by رابط (the copula):—

أنت	واجب المجهنم	شيطان
Copula.	Predicate.	Subject.

52. The subject, in Persian, may be enlarged in the following ways:—

I. By an adjective—

ای بسا اسپ تیز رو کهر بیما ند

که خرلنگ جان بمنزل برد

(*Sa'adi.*)

“O, many fleet horses have died, while the lame ass reached the destination alive.”

II. By a noun in apposition—

ثی الثور سربارتل فریر حاکم این کشور حکم
 غر مود کرد ترجمه تاریخ ایران بنمایند
 (Prof. Hairat.)

“ Soon Sir Bartle Frere, the Governor of this presidency, ordered the history of Persia to be translated.”

III. By a prepositional phrase—

سالار دزادان بار مقانش از شهر بیرون آمد

IV. By a participial phrase—

کیومرث تاج شاهی بر سر چو شنگ نهاده خود
 منزه وی شد
 (Prof. Hairat.)

“ Kayoomars, having placed the royal crown on the head of Hooshang, retired.”

53. The predicate, in Persian, may be a single verb or the verb “to be” with a noun, an adjective or some equivalent phrase:—

سلطان شبان است — با د میوزد
 او مشتاق علم آموختن بود — انسان مسجیور است

54. The simple predicate has two enlargements, the first of which is called the *completion* of the predicate, the second the *extension* of the predicate:—

جمشید فقط تجدید ید تواعد مها با د نموده است
 (Prof. Hairat.)

"Jamsheed has simply revived the institutions of Mahabad."

Subject.	Predicate.	Completion of predicate	Extension of predicate.
جمشید	تجدید نموده است	قواعد مها باد	فقط

The completion of the predicate is termed, in Persian, * مفعول and is of two kinds, viz., (1) the direct-completion, and (2) the indirect-completion.

The first is called مفعول اول or مفعول بر and the second مفعول ثانی.

تران من خرد مند پند اشتم

(Sa'adi.)

"I thought you to be a wise man."

Subject.	Predicate.	Direct completion.	Indirect completion.
من	خبر پند اشتم	مفعول به ترا	مفعول ثانی خرد مند

* مفعول is a general term for the enlargement of the predicate, i.e., for the completion as well as the extension of the predicate.

55. When the completion of the predicate is of the same nature as the predicate, it is termed مفعول متعلق (the cognate object).

چهر گفتنيها بد و باز گفت . . . چهر رازها برگشاد از فیضت
(Ferdosi.)

"All the sayings he repeated to him and disclosed all hidden secrets."

نگه کرد و نجیده د ر من فقیر

نگه کردن عالم اند ر سفیر

(Sa'adi.)

"The distressed theologian threw at me the glance of a learned man towards a fool (*i.e.* looked at me just as a learned man looks at a fool with contempt)."

56. In Persian, the circumstances which tend to render the meaning of the predicate more distinct may be classified under five heads:—

I. ظرف زمان or مفعول فیر. Adjuncts of time specifying *point* or *period* of time, *duration* of time, and *repetition*.

روزی قرعه بنام خرگوش بر آمد

(Kashfi.)

"One day the voting-ballot fell on the name of a hare."

با رها در دلم آمد که با قلیصی دیگر نقل کنم

(Sa'adi.)

"Several times I resolved to go to some other country."

با عزیز ی فشست روزی چند

(Sa'adi.)

"It was placed by a holy thing (*i.e.* Kaaba) for several days."

II. مفعول مکان or مفعول فيه ظرف مکان. Adjuncts of place specifying *rest in a place*, *motion to a place*, and *motion from a place*.

در اندر خزار و حوش بسیار بودند

(Kashafi.)

"In that meadow there were numerous wild animals."

خرگوش فرم نرم بسوی او رفت

(Kashafi.)

"The hare went slowly to him."

زد ریایی عمان برآمد کسی

(Sa'adi.)

"A certain man came from the sea of Oman."

III. مفعول مطلق. Adjuncts of mode or manner specifying *manner* and *degree*.

پس آجسته بحیانیب کهک مائیل شد

(Kashafi.)

“Then slowly did he turn to the partridge.”

خرگوش وی را بغايت تندگل یافت

(Kāshafi.)

“The hare found him extremely sick at heart.”

IV. مفعول معن. Adjuncts of manner specifying instrument and accompanying circumstances.

بشنمشیر سر اورا جدا کرد

“He severed his head with a sword.”

ناد ریا لشکری گران بتساخیر بغداد شتافت

(Prof. Hairat.)

“Nadir hastened with a large army to conquer Bagdad.”

V. مفعول لہ. Adjuncts of cause specifying ground or reason, purpose, and motive of an action.

امروز بواسطہ قہقہہ تو انبساطی درد من پدید آمد

(Kāshafi.)

“To-day on account of thy loud laugh joy is created in my heart.”

چہر از بھر تو سرگشتر و فرمانبردار

(Sa'adi.)

"For thy sake all are submissively working."

اگر حسودان بعرض گویند

(Sa'adi.)

"If the envious persons would say out of jealousy."

Different kinds of Sentences.

اقسام جملہ

57. Sentences, in Persian, are of two kinds:—

مفردہ simple, and مركبہ complex.

A simple sentence is divided into اسمیہ جملہ (substantive sentence), and فعلیہ جملہ (verbal sentence).

58. اسمیہ جملہ is that simple sentence which has for its predicate the verb 'to be' with a noun or an adjective. As the subject and predicate both are nouns or some equivalents of a noun connected by a copula (رابطہ), the sentence is termed اسمیہ (substantive):—

او آدم خلق این دورہ است

(Prof. Hairat.)

"He is the Adam of this world."

خلنایی مہبا باد سیزده نفر اند

(Prof. Hairat.)

"The successors of Mahabad are thirteen."

یکی از ملوك عاجم رنجور بود
(Sa'adi.)

"One of the kings of Persia was ill."

59. جمله فعلیہ is that simple sentence which has for its predicate a single verb.

حدود ایران تغییرات بسیار یافته است
(Prof. Hairat.)

"The boundaries of Persia have undergone many changes."

If the جمله فعلیہ be an assertive proposition, it is called جمله فعلیہ خبریہ but if it be an interrogative, an imperative, an optative or an exclamatory proposition, it is termed جمله فعلیہ انشائیہ

60. A complex sentence contains one principal sentence, جمله اصلیہ, and one or more subordinate sentences, جمله متأینہ.

Subordinate sentences, in Persian, are of two kinds:—

(1) جمله بیانیہ or جمله وصفیہ the adjective sentence, and (2) جمله ظرفیہ the adverbial sentence.

61. جمله بیانیہ or جمله وصفیہ is introduced by a relative pronoun که or چه. It explains or des-

cribes something relating to the antecedent noun, and therefore is used as an adjective to the whole sentence :—

از هار و ریا حینی کرد و با خبای فرنگستان بزمت
بسیار بعمل می آرند در صحراء چای این ملک فراوان است

(Prof. Hairat.)

“ Flowers and odoriferous herbs, that are reared in the gardens of Europe with great care, are found in abundance in the deserts of this country.”

The adjective sentence may be attached either to the subject, or the completion, or the extension of the predicate :—

(a) To the subject :—

خلنای مهبا باد سیزده نفراند که چهر را آباد گشتند

(Prof. Hairat.)

“ The successors of Mahabad are thirteen in number, all of whom are called Abad.”

(b) To the completion :—

کوک سیاه آوازی بر آورد که مرغ از چوا در آورد و
ماجی از دریا

(Sa'ali.)

“ The negro-boy sang such a song as brought down birds from the air and fishes from the sea.”

(c) To the extension :—

یکی در مسجد بتطوع بانگ نماز گفتی به آوازیکه
مستمعان را از آن نفرت بودی

(Sa'adi.)

"A person in a mosque was calling (the Musalmans) to prayer, of his own accord, with a voice that disgusted the hearers."

62. جملہ ظرفیہ is employed to modify the predicate of the principal sentence by specifying (1) اصل و فرع time, (2) مکان place, and (3) cause and effect, and is, accordingly, divided into (1) جملہ اصل (3) and جملہ مکانیہ (2) جملہ زمانیہ و فرع

جملہ زمانیہ is the adverbial sentence of time specifying point, duration, and repetition of coincidence :—

(a) Point of time—

Mahmood چون بر تخت اصفهان بر آمد در مبارک

حال تدا بیر خوب کر

(Prof. Hairat.)

"Mahmood, when he came to the throne of Isfahan, introduced a good government in the commencement of his reign."

(b) Duration of time—

دران اوقات کر موشان دران گوشة خلوت

بعشرت مشغولی داشتند دست برد قحط و تنک سالی

خلق را از پای در آورده بود

(*Kăshafī*)

“ Whilst the rats were engaged in revelling in that secluded corner, the attack of famine and dearth had reduced the people to great misery.”

(c) Repetition of coincidence—

جز کاه که ازان یاد کرد می نشا طی در سینه من

ظاہر گشتی

(*Kăshafī*)

“ Whenever I recalled it to my mind, pleasure was created in my bosom.”

جهله مکانیہ is the adverbial sentence of place, specifying rest in a place, motion to a place, and motion from a place :—

(a) Rest in a place—

یا بوم که چر کجا نشینی بکنی

(*Sa'adi*)

“ Or (thou art) an owl, wherever thou sittest, thou digestest the place thereof.”

(b) Motion to a place—

ہر جا کہ چون آفتاں می خراصی من چون سایہ

بہ عقب می آیم
(Kashaf.)

“Wherever thou goest like the sun, I follow thee like the shadow.”

شتر سوار مار را گفت برو ہر کجا کہ خواہی

(Kashaf.)

“The camel-rider said to the snake, ‘Go to whatever place thou likest.’”

(c) Motion from a place—

بلااب منزل کہ از آنجا خلر فرو میریخت برا آمد

(Kashaf.)

“He came upon the place whence the grain was pouring down.”

علتِ جملہ اصل و فرع is used to show علتِ (reason), شرط (condition), فرض (concession), نتیجہ (purpose), and مقصود (consequence), respecting the principal sentence, and is accordingly divided into (1) الله اخاطر, (2) شرطیہ, (3) مقصود پر, (4) جملہ فرغیہ, and (5) نتیجہ.

(1) حکمہ معللہ is the adverbial sentence showing ground or reason:

دیگے منہ کاٹش ماسرد شد
(Sa'adi.)

"Do not place the pot, since our fire is extinguished."

(2) In a hypothetical sentence, the clause containing the condition is called حکمہ شرطیہ, and the clause containing the consequence deduced from that condition is called حکمہ لازمی (consequent clause):—

اگر دی نپیاچید می گردنش
نہ پیاچیدی امسروز روئی از منش
(Sa'adi.)

"Had I not turned (i.e. set right) his neck yesterday, he would not have turned his face from me to-day."

(3) حکمہ فرضیہ is an adverbial sentence showing concession:

سلطنت ماحمود و اشرف در ایران اگرچہ طولی نکشید لا کن در آن زمان قلیل حادثہ سیار روی نمود
(Prof. Hairat.)

"Although the reign of Mahmood and Ashraf did not extend over a long period, many events happened during that short time."

(4) **جملة مقصود يه** is an adverbial sentence showing purpose :—

تا بهر فرقی نشینی گرد شو

(Attār.)

“ Be as dust, that thou wilt sit on every head (i.e. be humble, that thou wilt be at the head of all).”

(5) **جملة نتيجه** is an adverbial sentence showing consequence :—

چندان ازین جنس مایخولیا فروخواند که بیش

طاقت گتنش نماند

(Sa'adi.)

“ He expressed so much of the madness of this kind, that he had no more power to speak.”

63. Besides these kinds of sentences, there are, in Persian, other species too. They are as follow :—

جملة معطوف is a sentence standing in the copulative relation with the other sentence that precedes it.

نبرد آزمائی زادم فتاد .. بگردن درش مهره بروم فتاد

(Sa'adi.)

“ A warrior fell down from his black horse ; (and) the bones in his neck were dislocated.”

جملة مقطوع is that sentence which, though

preceded by another sentence, bears no connection with it:—

بی مزد بود و مدت چر خدمتی کرد کردم
یا رب مباد کس را مستخدم بی عنایت

(Häfez.)

“Every service that I did was thankless and uncompensated. O God, let nobody have an unkind master.”

جملة معتبر خارجية is a parenthetical sentence expressing, generally, benediction or curse, in which case it is called **جملة دعائیہ**

دعائیہ **جملة معتبر خارجية** is a generic term, while **جملة دعائیہ** is a specific name. Every **جملة دعائیہ** is a **جملة معتبر خارجية**.

مطربی دور ازین خاکسته سرای

کس دو بارش ندید در یک جای

(Sa'udi.)

“(He was) such a musician (may he be far from this auspicious place) that no one saw him twice in one place.”

64. Table exhibiting the different kinds of sentences :—

جمل	جملہ مفردہ		جملہ متعالہ		جملہ موصیہ		جملہ مکملہ		جملہ مکملہ صفاتیہ		جملہ مکملہ صفتیہ اور بیانیہ		جملہ مکملہ صفتیہ اور بیانیہ	
	جملہ فعلیہ	جملہ اسمیہ	جملہ خبریہ	جملہ انشائیہ	جملہ اصل و فرع	جملہ مکالمیہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ	جملہ متعالہ
	(1)	(2)	(3)	(4)	(1)	(2)	(3)	(4)	(5)	(1)	(2)	(3)	(4)	(5)

SECTION III.

Prosody حُلْمُ الْعَرُوْخِ

65. Before entering upon the proper subject of prosody a few words regarding Persia in connection with poetry will not be out of place. The whole of Asia Minor, and especially Persia, can properly be called the seat of poetic lore. No part of the world has been so far successful in the development of this art as Persia. She has produced more poets than prose writers, and even amongst the latter none will be found wanting in at least some pretensions to poetry. In fact, Persian is one of the fittest mediums for expressing our thoughts and feelings in verse. Persian poetry is quite charming and inviting, and is more so on account of the harmoniousness and simplicity of the language itself. Amongst the high or low, the old or young, the literate or illiterate of Persia, we do not find a single individual from whose mouth we do not hear a verse. All the Persians are, more or less, born with an inclination for poetry, if not with actual poetic genius. The meanest and the poorest mendicants, however illiterate they may be, are often said to have composed beautiful verses, and they are often invited by the nobles and the grandees into their own society, simply with the object of hearing verses composed by them. No country can claim to have given birth to so many celebrated poets as Persia has. We find nowhere in the history of the world a single

poet, with the honourable exception, perhaps, of the celebrated Shakspeare, so eminent as Sa'adi, the greatest and the most learned of the Persian poets. In point of moral teachings he may be safely called even superior to Shakspeare. All his works are but models of perfection. The whole of Asia, and, in fact, every civilized part of the world has heard his name, and seen his works. Though nearly six centuries have passed, Sa'adi's name and fame, as a true poet, are still fresh and dear to every student of Persian. His high moral character, guileless nature, disinterested services to the poor, soofi-like behaviour, scorn for meanness and base flattery, his high-mindedness, pious, philosophical thoughts, and, in short, numerous other good qualities, which he was endowed with by nature, combined with the highest poetic genius made him to leave an immortal name behind him. As to the great spread of his writings his own anticipation is to a great extent realized. He says :—

چشت کشور نمیکنند امروز : بی مقالات سعدی انجمدی

"To-day all the seven climes do not form their assembly without Sa'adi's poetry," (*i.e.* his poetry is the topic of all assemblies).

On account of the extreme melodiousness of the language, even a foreigner, if he acquires perfect mastery over it, and is gifted with poetic genius, can compose beautiful verses with less difficulty in Persian than in any other language. We strictly recommend our students to read as far as practicable

Persian works in poetry. If they will fail to do them any other benefit, they are sure to contribute much towards elevating their morals.

66. Persian poetry is not written in blank verses, but it is all in rhyme. It is only deficient in dramatic literature. There is, however, one sort of dramatic composition in Persian, which is in the rudest and most imperfect state. It is the tragedy exhibiting the character and actions of men who fought, at the battle of Karbala, on the side of Hosain, one of the sons of Ali, the son-in-law of Mohammad, as well as of Hosain himself, and his enemies who killed him. This tragic scene is enacted every year by the Persians during the Moharram days.

A knowledge of Persian prosody is quite indispensable to students, inasmuch as it enables them to correct numerous errors frequently committed by the copyists and transcribers, as well as to read and understand poetical passages in the proper way.

67. علم عروض^{*} (prosody), treats of the "nature, of the quantity of syllables and of the laws of versification." The first man who invented this art, and

* As one of the names of Macca is عروض some prosodians suppose that the inventor, out of respect and reverence for the holy city, gave this name to the art. Some say that as the rules of this art lay before our eyes a correct as well as an incorrect metre, it is termed علوم عروض (from عرض to come in sight). Others think it is so named from the last foot of the first مصراع (hemistich) of a couplet, which is technically called عروض.

reduced it to rules was an Arab named خليل ابن احمد بصرى (Khalil-ebn'e-Ahmad of Basra); and hence it is that the term "prosody" is also otherwise expressed by علم الخليل from the name of the inventor. The Persians have their prosody founded on that of the Arabs, though they have made many changes by omitting something from as well as adding something to it.

68. شعر (poetry), which originally signifies "to know" or "to perceive", means technically *a measured speech with rhymes and meaning*. The term شاعر (upon the measure) (فاحل) means *the writer of poetry*, that is, a poet. The opinion of the Arabian as well as the Persian writers is divided as to the time when people began to express their thoughts and feelings in poetry. Several wiseacres take it back to the time of Noah, nay, even to that of Adam. But the general opinion is that the foundation of poetry was laid by Bahram Ghoor (بهرام گور) one of the ancient Persian kings of the dynasty of the Sasanides. One of his verses is as follows:—

منم آن پیل دمان و منم آن شیر یار
نام بهرام من و کننیتم بو جبله

With all this uncertainty as to the man who should justly claim priority in poetry, we can say with confidence that poet Roodaki was the first

Persian poet, whose poetry was compiled into a work, and may, therefore, properly be called the father of Persian poetry.

Parts of a Verse. اح۱ای پست

69. بیت شعر (a verse of poetry), consists of at least two hemistichs مصراع عان (dual of), the first of which is termed صدر and the second عروض . Each of these hemistichs consists of three or four ارکان (singular رکن) feet. The first foot of the first hemistich is called صدر, *sadra*; the last foot thereof is termed عروض, *'arood*. The first foot of the second hemistich is called ابتداء, *ebtedaa*; the last foot thereof is named ضرب, *zarb*. The intermediate feet in both the hemistichs are called حشوة, *hashwa*, (the stuffing). They are so named on account of their situation.

70. Each foot is composed of two or three syllables called **أصل*** *elements*. A syllable or an element, in Persian, is considered long when it consists of one accented† and one unaccented letter. This we indicate by the symbol (—). A syllable

* Plural form of اصل.

† A letter is called accented (متحرك) when it is movable by one of the three primitive vowels (حركات ثلاثة) ; پیش - زیر - زبر when it is not moved by any of these vowels, it is called unaccented (مساكن).

is considered short when it consists of one accented or unaccented letter only. This we indicate by the symbol (υ)

سبب — (اعول), are of two kinds :— سبب خفيف و تد *sabab* is divided into سبب خفيف (light sabab) and سبب ثقيل (heavy sabab).

سبب خفيف consists of two letters, of which the first is accented and the second unaccented ; as, سبب خفيف (— υ). سبب ثقيل consists of two letters both of which are accented ; as, سبب ثقيل (υ υ) (surri).

و تد متردون و تد مخصوص (undivided vataf), and و تد مفرقون (divided vataf).

و تد مخصوص consists of three letters, of which the first two letters are accented and the third unaccented ; as, و تد مخصوص (υ — υ).

و تد مفرقون consists of three letters, of which the first and the last are accented and the middle unaccented ; as, و تد مفرقون (υ — υ — υ).

72. Almost all the prosodians have reckoned three elements, two of which are mentioned above, and the third is فاصله, which is, properly speaking, a combination of the first two elements. Like *sabab* and *vataf*, they have also divided *fāsala* into فاصله صغري (minor *fāsala*), and فاصله كبير (major *fāsala*).

فَاصْلَهُ عَغْرِيٌّ consists of four letters, the first three of which are accented and the last unaccented ; as, **عَنْتَمَا** (**ۚۖۖ—**). This is but a combination of سبب خفيف and سبب ثقيل .

فَاصْلَهُ كَبْرِيٌّ consists of five letters, the first four of which are accented and the last unaccented ; as, **فِكْنَتْشَ** (**ۚۖۖۖ—**). This is a combination of وتد مجموع and سبب ثقيل .

73. The following table will show all kinds of elements, together with their symbols :—

No.	Names of elements.	Examples.	Symbols.
1	سبب خفيف	مُلْ	(—)
2	سبب ثقيل	سُو (من)	(ۖۖ)
3	وتد مجموع	سُون	(ۖ—)
4	وتد مفروق	كُار (تو)	(—ۖ)
5	سبب ثقيل + سبب خفيف فاصلهٰ صغريٌّ	صَنْمَا	(ۖۖ—)
6	سبب ثقيل + وتد مجموع فاصلهٰ كبرىٌّ	شَكْنَهْشَ	(ۖۖۖ—)

The Arabs have compared بيت شعر (a house of poetry, *i.e.* a verse of poetry), to بيت شعر (a house of hair or cloth, *i.e.* a tent); and all the parts of بيت شعر are named after those of the بيت شعر

متراع a hemistich, means originally *one of the two flaps of the folding door of the tent*. The resemblance between a hemistich and the flap of a folding door lies in this, that just as with a door of two flaps we cannot open or shut the door entirely by opening or shutting one fold only, so, too, of a distich, we cannot understand the meaning properly by reading only one of the two hemistichs without reading the other.

The first hemistich is called ، which means *the forepart of the door*, and the second ، the hind part of the door.

The first foot of the first hemistich and the first foot of the second hemistich are called صدر and ابتداء respectively. *Sadr* originally means *the first*, and it is so called from its being the first to begin the distich with.

Ebteda means *beginning*, and it is so called from its being the commencement of the second hemistich.

The last foot of the first hemistich and the last foot of the second hemistich are called خروض and خرب respectively.

Arooz means the pole of a tent. As the support of the tent rests on the pole, so the distich is based upon this foot only; because the hemistich will be incomplete should this foot be not determined. *Zarb* signifies kind. It is so called from its being of the same kind as the *arooz*. If it be different the hemistichs cannot rhyme.

Sabab signifies a tent-rope or cord; *vatad* means a tent-peg; and *fāsala*, a pillar. As without ropes, pegs and pillars no tent can be pitched up, so without these elements no *bait* can be composed.

بَسْر *bhar*, originally signifies space, and is applied to the space covered by the tent. In poetry, it is used for the space or the measure of a verse.

ارکان Feet.

74. The number of poetic feet in Persian is eight. They are formed by the combination of the foregoing elements, and are represented by eight meaningless words formed from the root فعل. Two of these eight feet consist of five letters, and are consequently called خماسی *khomāsee*. The remaining six consist of seven letters, and are, therefore, called سباعی *sobāee*. They are:—

فعولن — فاعلن — مستفعلن — مفاعيلن — فاعلتن —
مفاعلتن — متغا عن — مفuwات

The following table will show all the feet with their constituents and symbols:—

Feet.	Of what composed.	Symbols.
1	فَعُولَنْ	(— — ب)
2	فَاعِلنْ	(— ب —)
3	مُسْتَقْدَلَنْ	(— ب —)
4	مَفَاعِيلَنْ	(— ب —)
5	فَاعِلَّانْ	(— ب —)
6	مَفَاعِلَنْ	(— ب —)
7	مَفَاعِلَنْ	(— ب —)
8	مَفَاعِلَلَتْ	(— ب — —)

فَعُولَنْ = وَنَهْ مَجْمُوع + لَنْ = سَبِيبْ خَفِيفْ

فَاعِلنْ = سَبِيبْ خَفِيفْ + عَلَنْ = وَنَهْ مَجْمُوع

مُسْتَقْدَلَنْ = سَبِيبْ خَفِيفْ + ذَقْ = سَبِيبْ خَفِيفْ + عَلَنْ = وَنَهْ مَجْمُوع

مَفَاعِيلَنْ = وَنَهْ مَجْمُوع + عَيْ = سَبِيبْ خَفِيفْ + لَنْ = سَبِيبْ خَفِيفْ

فَاعِلَّانْ = وَنَهْ مَهْرُونْ + لَأْ = سَبِيبْ خَفِيفْ + ذَنْ = سَبِيبْ خَفِيفْ

مَفَاعِلَنْ = وَنَهْ مَجْمُوع + عَلَنْ = سَبِيبْ ذَقِيلْ + ذَنْ = سَبِيبْ خَفِيفْ

مَفَاعِلَنْ = وَنَهْ مَهْرُونْ + فَأْ = سَبِيبْ خَفِيفْ + عَلَنْ = وَنَهْ مَجْمُوع

مَفَاعِلَلَتْ = سَبِيبْ خَفِيفْ + عَوْ = سَبِيبْ خَفِيفْ + لَأَتْ = وَنَهْ مَهْرُونْ

75. Khalil ebn'e-Ahmad invented fifteen metres in all, viz., بسيط - کامل - وأفر - رمل - هزج - رجز - سجىت - متنصب - متقارب - طويل - مديد - مشارک - قریب - جدید. Latterly one more was added to these, viz., متدارک. The Persians added three more to the number, viz., مشاکل - قریب - جدید. There are, therefore, in all nineteen kinds of metres, all of which are formed either by the repetition of one particular foot or by the combination of two feet. The metres وافر - متقارب - متدارک are formed by the repetition of one foot; the rest by a combination of two. Those metres which are formed by a repetition of the perfect feet are called سالم, *perfect*, and those that are formed by imperfect feet are called غير سالم or مزاحف. Out of these nineteen metres, the first five, viz., کامل - وأفر - بسيط - طويل - مديد are peculiar to Arabic only; the Persians seldom compose verses in them. The last three, viz., مشاکل - قریب - جدید are peculiar to Persian; the Arabs seldom or never composed verses in them. The rest are common to both.

76. The foregoing eight feet are called سالم, *perfect*, if they are used in their integrity; but if they undergo some change by means of omission or addition of letters or by changing accented letters

into unaccented ones, they are called غير سالم *imperfect*, or مزاحف, departed from the right point.

77. The variations of these feet are of two kinds - حاف (sing. حاف), deviations, and علل (sing. علة), defects.

78. Deviation حاف is of two kinds, viz., منفرد, simple, and مزدوجة, compound.

زحافات منفردة

(1) إضمار is making the second letter of مُتَفَاعِلٌ, (which is accented by *zabar*) unaccented.

The foot then becomes مُتَفَاعِلٌ, *motfaelon*; but as we have no such foot as that, we may use another known foot, مُسْتَفْعِلٌ, which, in point of elements, corresponds to it exactly. This form is called بحر كامل. The deviation is peculiar to بحر كامل.

(2) خبن is the suppression of the second letter of a foot, which is unaccented; as, of the ل in فاعلٌ and فاعلاتٌ which then become فعلٌ and فعلاتٌ respectively, or of the س in مستفعلٌ, which becomes مستفعلٌ, but as there is no such

form as this, it is substituted by مفاعِلٍ which exactly corresponds to it; or of the ف in مفَعولات which then becomes مَعولات, for which we can use either مفاعِلٍ or فَعولات, since either of these two correspond to it in point of elements. Each of the underlined feet is called مَاخْبُون. The deviation is peculiar to ten metres مَدِيدٍ — بسيط — جز — رمل — مدِيدٍ — منسَرِح — متَّصِبٍ — متَّارِكٍ — سَرِيعٍ — خَفِيفٍ — مَجْتَثٍ — مَقْتَصِبٍ

(3) وَقص is the suppression of the second accented letter of a foot; as of the ت in مَتَّاعِلٍ which then becomes مَفَاعِلٍ. This form is called موقوس. The deviation is peculiar to the metre كَاملٌ only.

(4) طَي is the suppression of the fourth unaccented letter of the foot that has two *sababs* (خفيف) in the beginning; as of the ف in مُسْتَفْعِلٍ، which then becomes مُسْتَعْلِنٍ، but as there is no such foot as this, its place is filled by مَفْتَعِلٍ: also the suppression of و in مفَعولات, which becomes فَاعلات، مفَعلات, the place of which is filled by مفاعِلٍ which exactly corresponds to it. Each of the under-

lined feet is called مطوي . This deviation is peculiar to the metres رجز - سريع - منسرح - مقتضب بسيط .

(5) عصب is making the fifth accented letter of a foot unaccented ; as the ل in مفاعِلْتَن , which then will become مفاعِلْتَن , for which is substituted مفاعيل . This form is called معصوب . The deviation is peculiar to the metre وافر only .

(6) قبض is the suppression of the fifth unaccented letter of a foot ; as of the ي in مفاعيل , or of the ن in فعولن , both of which then become مفاعلن and فعولل respectively . These forms are called مقيد . The deviation is peculiar to the metres مشارع - مدارع - مدید - طويل - هرج - متقارب .

(7) عقل is the suppression of the fifth accented letter of a foot ; as of the ل in مفاعِلْتَن , which then becomes مفاعِلْتَن for which is used مفاعيل . This form is called معقول . The deviation is peculiar to the metre وافر only .

(8) كف is the suppression of the seventh unaccented letter of a foot ; as of the ن in فاعلاتن or

فاعلاتٍ، مفاعيلٍ، both of which then become **فاعلات** and **مفاعيل** respectively. These forms are called **مكوف**. The deviation is peculiar to the metres **رمل**-**جز**-**مدید**-**طويل**-**مخارع**-**محجث**-**خفيف**.

(9) **تشعيث** is the suppression of one of the two accented letters of the foot **وتدميجموع**, which then becomes either **فاعاتن** or **فالاتن**, according as the **ع** or **ل** is suppressed. Instead of **فاعاتن** or **فالاتن** we have **مفعلن**. This form is called **مشعث**. The deviation occurs in **محجث**-**مدید**-**خفيف**-**رمل**.

(10) **وقف** is making the last accented letter of a foot **وتدميغروق** in a foot unaccented; as the **ت** of **معنىلات**, becoming **معولات** for which it is usual to use **معولان**. This form is termed **موقوف**. The deviation is peculiar to the metres **منسراح**-**مقتصب**-**سريع**.

زحافات مزدوجة

Compound Deviations.

(1) **خبل** is the suppression of two letters of a foot, one by **خبن** and the other by **طي**; as, suppressing the **س** by means of **خبن** and the **ف** by

مُتَعْلِنٌ طِي in there remains then مُتَعْلِنٌ طِي, for which is used فَعْلَشٌ : also suppressing the ف by خَبِينٌ, and the by مَفْعُولَاتٌ طِي, there remains مَعْلَاتٌ طِي, for which is used فَعَلَاتٌ. The underlined forms are called مَاخْبُولٌ. This compound deviation is peculiar to the said two feet only, and consequently to the metre منسِرَحٌ.

(2) خَرْزٌ is using two deviations in one and the same foot—(1) making the second accented letter مُتَعْلِنٌ تٌ of مُتَعْلِنٌ unaccented by means of اَسْهَارٌ, and (2) suppressing the fourth unaccented letter لٌ of the same foot by طِي. There remains then only مُتَعْلِنٌ، for which is used مَفْعُولٌ. This form is called مَاخْزُولٌ. The deviation is particular to this foot only and consequently to the metre كَامِلٌ.

(3) شَكْلٌ is the suppression of two letters of a foot, one by خَبِينٌ and the other by كَفٌ ; as, the suppression of the unaccented letters لٌ and نٌ in فَاعْلَاتٌ by خَبِينٌ and كَفٌ respectively, leaving فَعَلَاتٌ. This form is called مَشْكُولٌ. The deviation is peculiar to the metres عَدِيدٌ - رَمَلٌ - سَجْنَتٌ - خَفِيفٌ.

(4) نقص^٤ is using two deviations in one and the same foot—(1) making the fifth accented letter لـ مفـاعـلـتـنـ unaccented by means of حـصـبـ، and (2) suppressing the unaccented نـ of the same foot by means of كـ. There remains then مفـاعـلـتـ، for which is substituted مفـاعـيلـ. This form is called وافـرـ. The deviation is particular to منقوصـ.

عمل . Defects.

(79) عـلـمـ consists in adding a letter to or taking a letter from a foot. Those *ellats* which are formed by adding a letter or two to a foot are:—

(1) اذـالـتـ is the addition of one unaccented اـ before the final unaccented letter in the last علىـ مـاجـمـوعـ of a foot; as the addition of اـ to وـتـدـ مـاجـمـوعـ (the last مـاجـمـوعـ of مـفـاعـلـنـ، which then becomes مـفـاعـلـانـ). In like manner, the addition of اـ to each of the feet فـاعـلـنـ and مـسـتـفـعـلـنـ will give us the forms فـاعـلـانـ and مـسـتـفـعـلـانـ. The underlined forms are called مـذـيـلـ. The defect is particular to the metres منـسـرـحـ — مـقـضـبـ — رـجـزـ — مـتـدـارـكـ — بـسـيـطـ، and occurs more in the ضـربـ and كـامـلـ — سـريـعـ.

عروض than in the حشو. It never occurs in the ابتداء and صدر.

(2) تسبیغ is the addition of one unaccented سبب خفیف to the last سبب خفیف of a foot; as the addition of ا to مفاعیلن or فاعلاتن or فعولن all of which then become فاعلاتان - فعالان (written generally as عروض مفاعیلان) respectively. These forms are called مسبغ. The defect occurs in the metres. مدید هرج - رمل - مخارع - متقارب طویل - ماجتث - هزج - رمل - مخارع - متقارب

(3) ترفیل سبب خفیف is the addition of a سبب خفیف to the last وتد ماجموع of a foot, and occurs in the على to تن of عروض ضرب as the addition of تن of مثاعلنتن, for which is used متفاعلتن. In like manner, when تن is added to مستفعلنتن and فاعلن, they become مستفعلن and فاعلنتن respectively, for which are substituted فاعلاتن and مستفعلاتن. The underlined forms are called مرفل. The defect seldom occurs in the feet of Persian poetry.

Those *ellats* which are formed by taking a letter or two from the end of a foot are :—

سبب خفيف (1) حذف is the elision of a coming at the end of a foot; as of لـن from فعولن and مفاعيلـن, which become فـعـو and مـفـاعـي instead of فـعـو and مـفـاعـي are used فـعـولـن and فـعـلـن respectively. In like manner, the elision of تـن from فـاعـلـتـن will leave فـاعـلـا, for which فـاعـلـن is substituted. These underlined forms are called مـاحـذـفـ. The defect occurs in the metres مـدـيـدـ - زـجـ - خـفـيـفـ - رـمـلـ - طـوـيـلـ - مـتـقـارـبـ - مـحـجـثـ.

سبب خفيف (2) قطف is the elision of a whole coming at the end of a foot, making, at the same time, the letter preceding it unaccented; as of تـن from فـاعـلـن which then becomes مـفـاعـلـن, for which is used فـعـولـن. This form is called مـقـطـوفـ. The defect is particular to the metre وـافـرـ.

(3) قصر is the elision of the second letter of a سـبـبـ خـفـيـفـ at the end of a foot, making, at the same time, the first letter unaccented; as of نـ from فـاعـلـتـن, making لـ and تـ, and فـاعـلـن, فـعـولـن, فـاعـلـاتـن respectively. There remain لـ and تـ in the feet, unaccented. These forms are called مـقـصـورـ. This defect occurs in the metres مـقـصـورـ.

خفيف - مشارع - متقارب - رمل - هزج - طويل - مد يد
- ماجتث -

(4) قطع is the elision of the last letter of a وتد ماجموع at the end of a foot, making the preceding letter unaccented; as the elision of the ن from, and making ل unaccented in مست فعل leaves only مفعول ن. Similarly the elision of the ن from فاعل leaves متفاعل and فاعل respectively, in the place of which are used فعلات ن and فعلن. The underlined forms are termed مقطوع. This kind of defect occurs in metres - رجز - كامل - رمل - متدارك - بسيط - مد يد - سريع - خفيف - مقتصب - ماجتث

(5) حذف is the elision of the whole وتد ماجموع at the end of a foot; as the elision of علن from مستف، متفاعل، فاعل، and مست فعل، leaving only فاعل and متفا، for which are substituted فعلن and فعلن respectively. These forms are called احذف or مسخذون. The defect occurs more generally in the metres كامل - رجز - متدارك.

(6) اَصْلَمْ is the elision of the entire وَتَدْمِغَرُوق coming at the end of a foot; as of مَفْعُولَات لَكْ from مَفْعُولَات.

leaving only مَفْعُوْلٌ, for which is substituted فَعْلٌ. This form is called اَصْلَمْ. The defect occurs in سَرِيعٍ - مَنْسَرِحٍ - مَقْتَصِبٍ.

(7) كَسْف is the elision of the last letter of a وَتَدْمِغَرُوق at the end of a foot; as of ت from مَفْعُولَات, there remaining only مَفْعُولاً, for which is substituted مَكْسُوفٌ. This form is called مَكْسُوفٌ. This also occurs in سَرِيعٍ - مَنْسَرِحٍ - مَقْتَصِبٍ.

(8) سَبْيَان (جَتْ) is the elision of two sababs خَفِيفٍ (جَتْ) at the end of a foot; as of لَنْ and عَيْ from مَفْاعِيلَان, there remaining only مَفْعَلٌ, for which is substituted مَسْجِبٌ. This form is called مَسْجِبٌ. The defect is peculiar to the metre حِجْرٍ.

Those ellats which are formed by taking a letter or two from the beginning of a foot are :—

(1) خَرْم is the elision of the first letter of a وَتَدْمِغَرُوق at the beginning of مَفْاعِيلَان, leaving فَاعِيلَان, for which is substituted مَفْعُولَن. This form is called اَخْرَم. The defect occurs in the metres هَرْجٍ - مَضَارِعٍ.

(2) ثُلْم is the elision of the first letter of a مجموع at the beginning of فَعُولَى, leaving فَعَلَن for which is used عَوْلَى. This form is called طَوِيل مُتَقَارِب. The defect occurs in مُتَقَارِب and اَثْلَم.

(3) حُضْب is the elision of the first letter of a مجموع at the beginning of مُفَاعِلَتَن, leaving فَاعِلَتَن for which is substituted مُفَاعِلَن. This form is termed اَحْضَب. The defect occurs in وَافِر.

(4) سَبَب خَفِيف رَفِع is the elision of one سَبَب out of two coming at the beginning of a foot; as of مُسْتَفْعَلَن, leaving تَفْعَلَن, for which is substituted فَاعِلَن: or of مَف from مَفَاعِلَات, leaving عَوَالَات, for which is used مَفْعُول. Both the underlined forms are called مَرْدُوع. This defect occurs in مَنْسَرَح - رَجَز.

The feet that are formed by two *ellats* are:—

(1) بَطْر is the joint action of ثُلْم and حَذْف in خَرْم فَاعِلَاتَن in قَطْعَه or of فَعُولَى حَذْف and جَه in مُفَاعِلَيْلَى. There will remain from فَاعِلَاتَن فَعَلَن, for which we use فَعَلَن, فَعُولَى, and فَاعِلَن, for which we substitute فَاعِلَن and مُفَاعِلَيْلَى.

فَا, for which we can substitute فَعْ . Each of the underlined forms is called ابْتِر . This defect occurs in the metres هَزْجَ - رَمْلَ - مَخَارِعَ - مَهْجَثَ - خَفِيفَ - تَقَارِبَ .

(2) هَتْم is the joint action of قَصْرٌ and حَذْفٌ in قَصْرٌ هَتْم in مَفَاعِيلَنْ . There remains only مَفَاعِيلَنْ from the foot, for which is substituted فَعُولَ . This form is called اهْتِمَ . The defect occurs in هَزْجَ .

(3) زَلْ is the joint action of خَرْمَ and هَتْم in خَرْمَ زَلْ in مَفَاعِيلَنْ . There remains from the foot فَاعَ only. This form is termed اهْزِلَ . It occurs in هَزْجَ .

The following are the *ellats* occurring in the feet already affected by زَحَافَاتَ .

(1) ثَرْم is the joint action of خَرْمَ and قَبْضَ in a foot; as the elision of the فَ of فَعُولَنْ by means of خَرْمَ and the suppression of its نَ by قَبْضَ . The foot then becomes عَوْلَ having for its substitute فَاعَ or فَعُولَ . This form is called اهْثِرَمَ . It occurs in the metres طَوَيْلَ and مَتَقَارِبَ .

(2) شَتَرَ in the joint action of خَرْمَ and قَبْضَ in مَفَاعِيلَنْ ; the elision of مَ of خَرْمَ and the suppression of يَ of يَعْلَنْ , leaving قَبْضَ فَاعَلَنْ . This form is called اهْشِتَرَ . It occurs in هَزْجَ and مَخَارِعَ .

(3) كف خرب is the joint action of خرم and خرب in مفاعيلن ; the elision of the م by خرم and the suppression of the ن by كف, leaving only فاعيل having for its substitute مفعول . This form is called اخرب . It occurs in مشارع and هزج .

عصب قصم (4) is the joint action of خرم and قصم in مفاعيلتن eliding the م by خرم and making the accented ل unaccented. The foot thus becomes فاعيلتن, having for its substitute مفعولن . This form is called وافر . It occurs in اقصم .

حقل جضم (5) is the joint action of خرم and جضم in مفاعيلتن, the elision of the م by خرم and the suppression of ل by عقل, leaving فاعيلن only, for which is substituted فاعيلن . This form is called وافر . It occurs in اجم .

عصب، خرم، عقص (6) is the joint action of عص ، خرم ، فاعيلتن كف in مفاعيلتن, eliding the م by خرم , suppressing the ن by كف and making the accented ل unaccented, leaving only فاعيلت ، for which is

substituted مفعولٌ. This form is called أختص. It occurs in وافر.

80. The following tables exhibit all the broken forms of each and every one of the eight feet, with their names formed from those of *ellat* and *zehaf*, and also the usual substitutes corresponding to them in point of elements:—

First Foot. مسلم رکن.

فعلن (---).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسبغ	فعولان	.....	(---)
2	مقبوض	فعولٌ	.....	(---)
3	مسصور	فعولٌ	.....	(---)
4	محذوف	فعو	فعلٌ	(---
5	الثم	عولن	فعلٌ	(--)
6	الثم مسبيغ	عولان	فعلانٌ	(---)
7	اثرم	عولٌ	فعلٌ or فاعلٌ	(---)
8	ابتر	عو	فع	(--)

رُكْن سالم .

فَاعْلَنْ (- ۷ -).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مَخْبُون	فَعْلَنْ	.....	( ۷ ۷ -)
2	مَقْطُوع	فَاعْلَنْ	فَعْلَنْ	(--)
3	مَخْبُون مَقْطُوع	فَعْلَنْ	.....	( ۷ -)
4	مَحْدُوذ or اَحَد	فَا	فَعْ	(-)
5	مَذْيَل	فَاعْلَنْ	.....	( -- ۷)

رُكْن سالم .

مَسْتَفْعَلْنْ (- ۷ -).

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مَذْيَل	مَسْتَفْعَلْنْ	.....	( -- ۷ ۷)
2	مَخْبُون	مَنْتَفْعَلْنْ	مَفَاعِلْن	(۷ ۷ -)
3	مَخْبُون مَذْيَل	مَنْتَفْعَلْنْ	مَفَاعِلْن	(۷ - ۷)
4	مَحْدُوذ	مَسْتَفْ	فَعْلَنْ	(--)

Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
٥ مطوي	مسْتَعْلِن	مسْتَعْلِن	(- ۻ ۲ -)
٦ مطوي مذيل	مسْتَعْلَان	مسْتَعْلَان	(- ۲ ۲ - ۲)
٧ مقطوع	مسْتَفْعِلُ	مسْفَعَلِين	(- - -)
٨ مخبوط	مسْتَعْلِن	فَعْلَقَن	(۲ ۲ ۲ -)
٩ معروض	تَغْلَقَن	فَاعْلَن	(- ۲ -)
١٠ مرفوع مذيل	تَغْلَقَان	فَاعْلَان	(- ۲ - ۲)
١١ مرفول	مسْتَفْعَلَتَن	مسْتَفْعَلَتَن	(- - ۲ - -)
١٢ مقطوع مخفوب	مسْتَفْعِلُ	فَعَوْلَن	(۲ - - -)

رکن سالم .

مثا عيلان (- ۲ - - -).

Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
١ مسبح	مسْفَاعِلَان	.....	( ۲ - - - ۲)
٢ مقبوض	مسْفَاعَلَن	.....	( ۲ - ۲ -)
٣ مكفوف	مسْفَاعِيلُ	.....	( ۲ - - - ۲)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
4	آخرم	فاعيلن	مفعلن	(---)
5	آخرب	فاعيل	مفول	(--v)
6	اشتر	فاعلن	.....	(v-)
7	محذوف	مفاعي	فعولن	(v--)
8	مقصور	مفاغيل	.....	(v--v)
9	ايتم	مفاج	فول	(v-v)
10	مجبوب	مفا	فعل	(v-)
11	ازل	فاع	.....	(v-)
12	ابتور	فا	فع	(-)
13	مقبوض منسبغ	مفاعلان	.....	(v-v-v)
14	آخرم منسبغ	فاعيلان	مفولا ان	(---v)
15	اشتر منسبغ	فاعلان	.....	(v-v-v)
16	محذوف منسبغ	مفاغين	فولا ان	(v--v)

Fifth Foot. رکن سالم

مفاعیلٰ (— ۵ ۵ —)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	معصوب	مفاعِلٰتْن	مفاعِيلَن	(— ۵ ——)
2	معقول	مفاعِلٰتْن	مفاعِلن	(۵ — ۵ —)
3	منقوص	مفاعِلٰتْ	مفاعِيلُ	(۵ — ۵ —)
4	مقطوف	مفاعِلٰ	فعولَن	(۵ — — —)
5	اعضب	فَاعِلٰتْن	مفتعلَن	(— ۵ ۵ —)
6	اقصم	فَاعِلٰتْن	مفغولَن	(— — —)
7	اجم	فَاعِدَن	فاعلن	(— ۵ —)
8	اعقص	فَاعِلٰتْ	مفغولُ	(— — ۵)

رُكْن سالم . Sixth Foot.

(— ۱ ۲ ۳ ۴ —)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	عَصْمَر	مُتَفَاعِلَن	مُسْتَفْعَلَن	(— ۱ ۲ —)
2	مُوقُوص	مَفَاعِلَن	.....	(۱ ۲ ۳ —)
3	مُخْزُول	مُتَفَعِّلَن	مُفْتَعَلَن	(— ۱ ۲ ۳ —)
4	مُقْطَرُوْع	مُتَفَاعِل	فَعَلَاتَن	(۱ ۲ ۳ — —)
5	عَصْمَر مُقْطَرُوْع	مُتَفَاعِل	مَفْعُولَن	(— — —)
6	مُحْذَوْد	مَنْفَا	فَعَلَن	(۱ ۲ ۳ —)
7	مُحْذَوْد عَصْمَر	مَنْفَا	فَعَلَن	(— — —)
8	مَذِيل	مُتَفَاعِلَن	.....	(۱ ۲ ۳ ۴ — —)
9	مَذِيل عَصْمَر	مُتَفَاعِلَن	مُسْتَفْعَلَن	(— — ۱ ۲ —)
10	مَذِيل مُوقُوص	مَفَاعِلَن	.....	(۱ ۲ ۳ ۴ — —)
11	مَذِيل مُخْزُول	مُتَفَعِّلَن	مُفْتَعَلَن	(— ۱ ۲ ۳ ۴ — —)

رکن سالم . Seventh Foot.

(--- ۱۰ فاعلاتن)

	Names of imperfect feet.	Imperfect feet.	Usual substitutes.	Symbols.
1	مسیح	فاعلاتن	فاعلیان	(--- ۱۰)
2	مخبون	فعلاً تن	.....	(۱۰ ۱۰ ---)
3	مکفوف	فاعلاً ت	.....	(--- ۱۰ ۱۰)
4	مشکول	فعلاً ت	.....	(۱۰ ۱۰ ۱۰)
۵	محذوف	فاعلاً	فاعلن	(--- ۱۰)
6	مقصور	فاعلاً ت	فاعلان	(--- ۱۰ ۱۰)
7	مخبون مقصور	فعلاً ت	فعلان	(۱۰ ۱۰ ۱۰)
8	ابتدا	فاعلٌ	فعلن	(---)
9	مشعث	فالاتن فاعاتن	مفعلن	(--- ---)
10	محذوف مخبون	فعلاً	فعلن	(۱۰ ۱۰ ---)

رَكْن سَالِم . Eighth Foot.

(ب) مَفْعُولَات

	Names of imperfect feet.	Imperfect feet.	Usual substi- tutes.	Symbols.
1	مَخْبُون	مَعْوَلَاتُ	صَفَاعِيلُ	(ب — — ب)
2	مَخْبُون مَرْقُوف	مَعْوَلَاتُ	صَفَاعِيلُ	(ب — — ب)
3	مَطْوِي	مَفْعُلَاتُ	فَاعِلَاتُ	(— ب — ب)
4	مَطْوِي مَوْقُوف	مَفْعُلَاتُ	فَاعِلَاتُ	(— ب — ب)
5	مَخْبُول	مَعَلَاتُ	فَعَلَاتُ	(ب ب — ب)
6	مَخْبُول مَوْقُوف	مَعَلَاتُ	فَعَلَاتُ	(ب ب — ب)
7	مَوْقُوف	مَفْعُولَاتُ	مَفْعُولَان	(— — ب)
8	مَكْسُوف	مَفْعُولًا	مَفْعُولَن	(— — —)
9	مَطْوِي مَكْسُوف	مَفْعُلَا	فَاعِلن	(— ب —)
10	مَخْبُون مَكْسُوف	مَعْوَلًا	فَعُولَن	(ب — —)
11	اَصْلَم	مَفْعُو	فَعْلَن	(— —)
12	مَرْفُوع	عَوْلَات	مَفْعُول	(— — ب)

81. From a practical point of view remembering the *names* of all the preceding *deviations* and *defects* is of no great consequence in the study of the Persian prosody. A single careful perusal of them will enable students to understand well the way in which a perfect foot loses its original form. They should only know how a foot is affected by an *ellat* or a *zehāf* or both, and what word is substituted for the imperfect and unusual form left after the suppression, elision, &c., of a letter or letters. A thorough knowledge of the various forms of the imperfect feet is absolutely requisite for the scansion of a verse.

82. The following are the standard feet necessary for composing a distich in each of the nineteen *perfect* metres :—

(1) A distich in the metre طویل		*	requires four times	مفاعیلن مفاعیلن فعولن
(2)	"	"	مادید	فاعلان فاعلن
(3)	"	"	بسیط	مستفعان مستفعلن
(4)	"	"	وافر	مفاعیلن
(5)	"	"	کامل	مفاعیلن
(6)	"	"	هزج	مفاعیلن
(7)	"	"	رجز	مستفعان
(8)	"	"	رمیل	فاعلان
(9)	"	"	سریع	مستفعان مستفعلن
(10)		"	منسخر	مفهولات مفهولات مستفعلن

* A distich in the metre طویل, for instance, will contain the following feet :—

فعولن مفاعیلن فعولن مفاعیلن . فعولن مفاعیلن فعولن مفاعیلن

We conclude from the above standard measures that a hemistich in Persian consists of neither less than three nor more than four feet; hence a couplet is either مسمن Mosamman, (Octameter) or مسدس Mosaddas, (Hexameter).

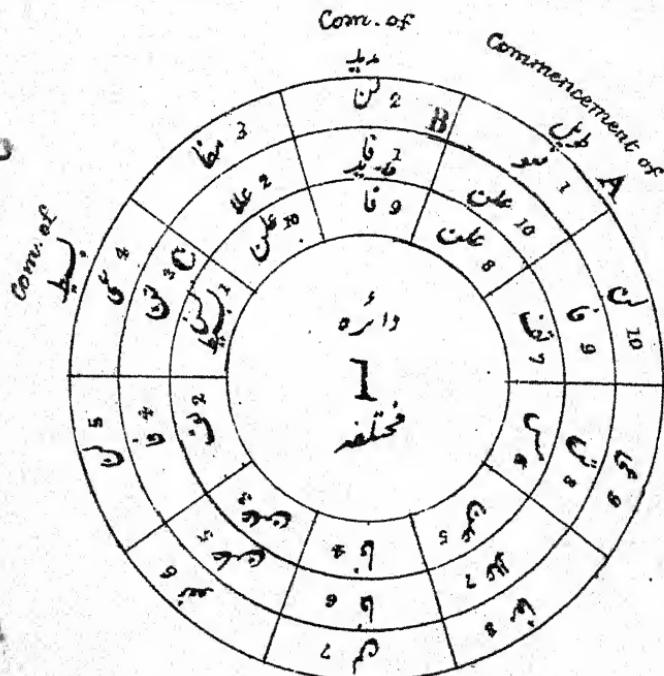
Students should bear in mind that many of the preceding standard measures have fallen into disuse, and are seldom employed practically in composing verses. Their variations are generally used in their place.

83. The sixteen metres used in Arabic are divided by the inventor into five groups, each of which he has arranged in a diagram of circles (عِصَمٌ). From the diagrams, it is quite evident that all the metres contained in a group bear resemblance to one another in point of the number and the arrangement of the elements of which they are composed. They

possess an equal number of long or short syllables, but they differ from one another in form and name, as the elements of which they are composed differ in position.

The five diagrams of circles containing five groups of metres are explained below:—

(1) The first group comprises three metres:— سیستم۔ مددید۔ طویل. The first diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres.



This diagram is called مُخْتَلِفٌ "disagreeing," because the different feet therein have each an unequal number of letters; one foot consisting of five, and the other of seven letters. In the circle A are written the two feet فَعُولَن - مَغَا حِيلَن twice. The aggregate number of elements contained in these four feet is ten.

First, if we begin reading from فَعُولَن, element¹ and end with لَن, element¹⁰, we get the first metre طَوْيل.

Circle A.

(فَعُولَن) (مَغَا عِي لَن) (فَعُولَن) (مَغَا عِي لَن)
 $\begin{matrix} 10 & 9 \\ 8 & 7 \\ 6 & 5 \\ 4 & 3 \\ 2 & 1 \end{matrix}$

These four feet constitute a hemistich in طَوْيل.

Secondly, instead of beginning from element¹ if we begin from لَن, element² and end at فَعُولَن, element¹, we get the four feet—

Circle A.

(لَن مَغَا عِي) (لَن فَعُولَن) (لَن مَغَا عِي) (لَن فَعُولَن)
 $\begin{matrix} 1 & 10 \\ 2 & 9 \\ 3 & 8 \\ 4 & 7 \\ 5 & 6 \end{matrix}$

But as these feet are unknown to us, we shall substitute for each of these elements the corresponding elements given in the circle B. Let us put down each of the substitutes under each of the elements.

Circle A.

(لَن مَغَا عِي) (لَن فَعُولَن) (لَن مَغَا عِي) (لَن فَعُولَن)
 $\begin{matrix} 1 & 10 \\ 2 & 9 \\ 3 & 8 \\ 4 & 7 \\ 5 & 6 \end{matrix}$

Circle B.

(فَا عَالَهْ تَن) (فَا عَلَن) (فَا عَالَهْ تَن) (فَا عَلَن)
 $\begin{matrix} 10 & 9 \\ 8 & 7 \\ 6 & 5 \\ 4 & 3 \\ 2 & 1 \end{matrix}$

This second reading enables us to deduce from the metre طويل of the circle A, the second metre مديد of the circle B, because the feet فاعلـان - فاعلـن belong to a hemistich in مـيدـلـان - فـاعـلـن

Thirdly, if we commence reading from عـي, element¹ and conclude it at مـغا, element³, we get the following feet:—

Circle A.

(عي لـن فـعـو) (لـن مـغا) (عي لـن فـعـو) (لـن مـغا)
 $\begin{matrix} 4 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 9 \\ 10 \end{matrix}$ $\begin{matrix} 1 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 4 \end{matrix}$

But as these too are unknown, we shall substitute those corresponding elements in the circle C for each of the elements of these unknown feet.

Circle A.

(عي لـن فـعـو) (لـن مـغا) (عي لـن فـعـو) (لـن مـغا)
 $\begin{matrix} 4 \\ 5 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 9 \\ 10 \end{matrix}$ $\begin{matrix} 1 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 4 \end{matrix}$

Circle C.

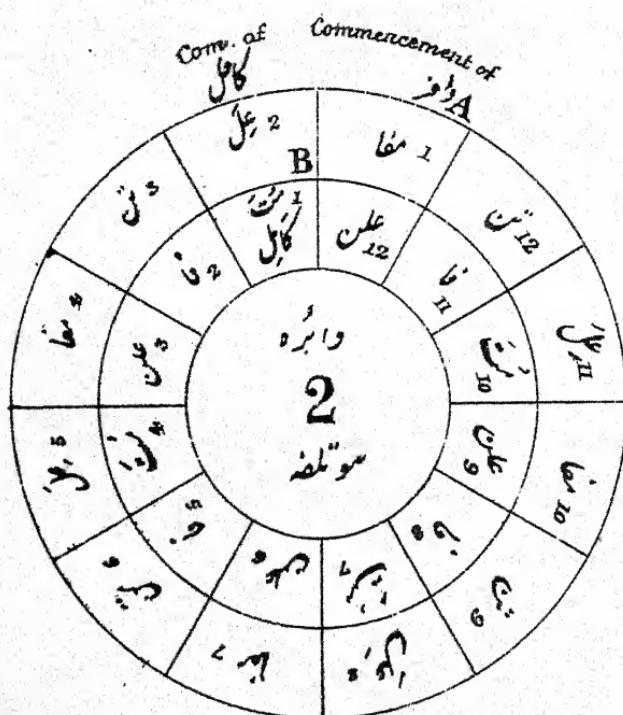
(مس تـفـ عـلـن) (فـا عـلـن) (مس تـفـ عـلـن) (فـا عـلـن)
 $\begin{matrix} 10 \\ 1 \end{matrix}$ $\begin{matrix} 2 \\ 3 \end{matrix}$ $\begin{matrix} 6 \\ 7 \end{matrix}$ $\begin{matrix} 9 \\ 8 \end{matrix}$

This third mode of reading enables us to deduce the third metre بسيط of the circle C, from the metre طـويـلـ of the circle A, since the four feet مستـفـعـلـن - فـاعـلـن - مـسـتـفـعـلـن - فـاعـلـن constitute a hemistich in بـسيـطـ

Thus we see that all these three metres are one and the same, since the elements of which they are composed are not different. The difference lies

only in the order, and not in the variety of the elements. The feet of one differ from those of the other as the order of the elements in one differs from the order of the elements in the other; and the name of one metre differs from that of the other as the feet of one differ from those of the other.

(2) The second group comprehends two metres
—کامل و افر—



This second diagram is called موتلف "agreeing," because all its feet have an equal number of letters; each consisting of seven letters. It has three circles, the innermost bearing the name and the two outer containing the two metres. In the circle A is written مفاعِلْتَنْ four times. The aggregate number of the elements of the four feet is twelve.

First, if we begin reading from معا, element¹ and end at عل, element¹², we get—

Circle A.

م	ف	اع	ل	ت	ن	م	ف	اع	ل	ت	ن	م	ف	اع	ل	ت	ن
12	11	10	9	8	7	6	5	4	3	2	1						

وافر This is the measure of a hemistich in

Secondly, if we commence reading from عل, element² and end at معا, element¹, we get—

Circle A.

ع	ل	ت	ن	م	ف	ا	ع	ل	ت	ن	م	ف	ا	ع	ل	ت	ن
1	12	11	10	9	8	7	6	5	4	3	2						

As we are not familiar with these feet, we shall substitute for each of their elements those given in the second circle B, which exactly correspond with them; as

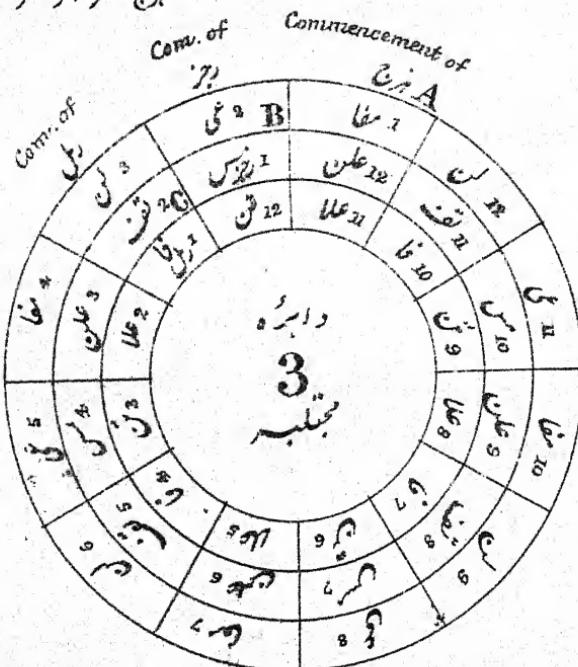
Circle A.

ع	ل	ت	ن	م	ف	ا	ع	ل	ت	ن	م	ف	ا	ع	ل	ت	ن
1	12	11	10	9	8	7	6	5	4	3	2						

Circle B.

This second reading provides us with the second metre of the circle B deduced from the metre of the circle A. This metre is کامل since four متقابلن are peculiar to کامل only.

(3) The third group comprehends three metres
رمل-جز-رچ



The third diagram consists of four circles, the innermost containing the name of the diagram, and the three outer the three metres. It is called مختبہ "carried out," because its feet are "carried out" (taken) from the first diagram of circles. In the circle A is written معا عیان four times. The aggregate number of the elements contained in these four feet is twelve.

First, if we read from معا, element¹ and stop at لن, element¹², we get—

Circle A.

(معا عی لن) (معا عی لن) (معا عی لن) (معا عی لن)
 12 11 10 9 8 7 6 5 4 3 2 1

These feet constitute the measure of a hemistich in the metre جز.

Secondly, if we read from عی, element² and stop at معا, element¹, we get the following four feet:—

Circle A.

(عی لن معا) (عی لن معا) (عی لن معا) (عی لن معا)
 12 11 10 9 8 7 6 5 4 3 2 1

For these we substitute those elements given in the second circle B, which exactly correspond to them:—

Circle A.

(عی لن معا) (عی لن معا) (عی لن معا) (عی لن معا)
 12 11 10 9 8 7 6 5 4 3 2 1

Circle B.

(مس تفععلن) (مس تفععلن) (مس تفععلن) (مس تفععلن)
 12 11 10 9 8 7 6 5 4 3 2 1

This reading then gives us the second metre of the circle B derived from the metre $\frac{7}{12}$ of the circle A. This is رجز, since the four feet مستعملن belong to رجز only.

Thirdly, if we read from لى, element³ and stop at عي, element², we get—

Circle A.

(لى مفا عي) (لى مفا عي) (لى مفا عي) (لى مفا عي)
 $(\frac{1}{12} \frac{9}{10} \frac{8}{7} \frac{6}{5})$

For these we substitute the corresponding elements given in the circle C:—

Circle A.

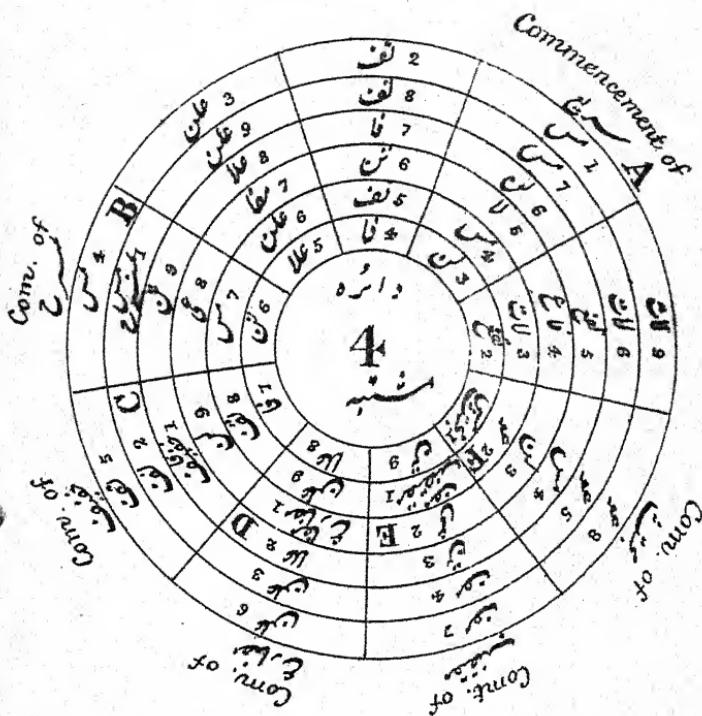
(لى مفا عي) (لى مفا عي) (لى مفا عي) (لى مفا عي)
 $(\frac{1}{12} \frac{11}{10} \frac{8}{7} \frac{5}{4})$

Circle C.

(فأعلا تن) (فأعلا تن) (فأعلا تن) (فأعلا تن)
 $(\frac{12}{3} \frac{11}{2} \frac{10}{1} \frac{9}{8} \frac{7}{6} \frac{5}{4})$

The last reading enables us to deduce the third metre رمل of the circle C from the metre $\frac{7}{12}$ of the circle A, since the four feet فاعلاتن—فاعلاتن—فاعلاتن—فاعلاتن form the measure of a hemistich in the metre رمل only.

(4) The fourth group comprehends six metres—
 سريع—منسراح—خفيف—مخابع—منتسب—محبث



The fourth diagram is made up of seven circles, the innermost bearing the name of the diagram, and the six outer containing the six metres. It is called مشتبه "ambiguous," on account of the ambiguous nature of the elements of its feet. We know, for instance, that the elements of which مسْتَفْعَلٌ is composed are على and تف - مس - تف; but in this diagram it is also regarded as composed of ل and تفع - مس.

In like manner, the elements of فاعلاتن are نا-حلا-تن; but the foot is, in this diagram, regarded as composed of فاع-لا-تن. As the first and the third of the six metres contained in this diagram are hexameter, and the rest octameter, the measures of the four, for the sake of uniformity, are also given in hexameter.

In the circle A are written three feet مستطيلات having nine elements in all.

First, if we commence reading from مس, element¹ and conclude at لات, element⁹, we get the following three feet:—

Circle A.

(مس تف علن) (مس تف علن) (مس تف علن)

These three feet form the measure of a hemistich
in the metre سریع

Secondly, if we read from عـ, element⁴ and stop at عـ, element³, we get—

Circle A.

(مس تف علن) (مس عو لات) (مس تف علن)

The elements of these feet are the same as those given in the circle B. This reading, then, gives us the second metre سریع of the circle B, deduced from the metre سریع of the circle A. The said

three feet belong to a hemistich in متر سبع hexameter.

Thirdly, if we begin reading from تف, element⁵ and end at مس, element⁴, we get the following three feet:—

Circle A.

(تف على مس) (عولاًت مس) (تف على مس)
 (7 6 5) (9 8 1) (3 2 4)

For these we substitute those corresponding elements given in the circle C:—

Circle A.

(تف على مس) (عولاًت مس) (تف على مس)
 (7 6 5) (9 8 1) (3 2 4)

Circle C.

(ف على تف) (مس تفع ل) (ف على تف)
 (1 2 3) (5 6 7) (9 8 4)

This reading enables us to deduce the third metre خفيث of the circle C from the metre سبع of the first circle A, since the last three feet form the measure of a hemistich in خفيث

Fourthly, if we read from حملن, element⁶ and stop at تف, element⁵, we get—

Circle A.

(على مس تف) (لاًت مس تف) (على مس تف)
 (5 6 7) (9 8 1) (3 2 4)

For these we substitute those corresponding elements given in the circle D:—

Circle A.

(على مس تف) (لاًت مس تف) (على مس تف)
 (5 6 7) (9 8 1) (3 2 4)

Circle D.

(مِنْفَاعٌ عَيْلَنٌ) (فَاعٌ لَا تَنٌ) (مِنْفَاعٌ عَيْلَنٌ)

This is the fourth metre مخارع deduced from the metre سريع of the circle A, since the last three feet form the measure of a hemistich in مخارع hexameter.

Fifthly, if we read from مف, element⁷ and stop at علىن, element⁶, we get the following three feet:—

Circle A.

(مَفْ عَوْلَاتٍ) (مَسْ تَفْ عَلَنٍ) (مَسْ تَفْ عَلَنٍ)

The elements of these feet are the same as those given in the circle E. This reading, then, gives us the fifth metre مختب of the circle E, derived from the metre سريع of the circle A. The said three feet form the measure of a hemistich in the metre مختب hexameter.

Sixthly, if we read from عو, element⁸ and stop at مف, element⁷, we get—

Circle A.

(عَوْلَاتٍ مَسْ) (تَفْ عَلَنٍ مَسْ) (تَفْ عَلَنٍ مَفْ)

For these we can substitute those corresponding elements written in the circle F:—

Circle A.

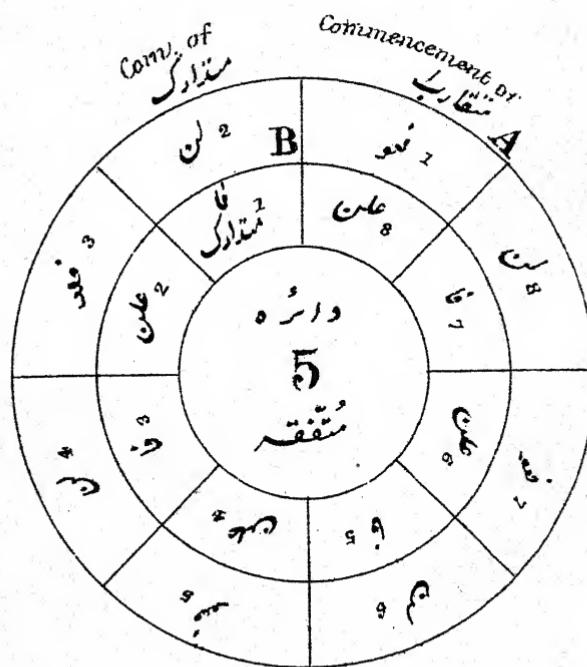
(عَوْلَاتٍ مَسْ) (تَفْ عَلَنٍ مَسْ) (تَفْ عَلَنٍ مَفْ)

Circle F.

(مَسْ تَفْعَلٌ لَنٌ) (فَاعٌ لَا تَنٌ) (فَاعٌ لَا تَنٌ)

This is the sixth metre مهْجَت deduced from the metre سَرِيع of the first circle A, because the last three feet form the measure of a hemistich in hexameter.

(5) The fifth and the last group comprehends two metres, متدارك and متقارب.



The fifth diagram consists of three circles, the innermost bearing, as usual, the name and the two outer containing the two metres. It is called مشتقه "corresponding," because its feet correspond with each other in length. In the circle A is written فعوٰن four times. These four feet have eight elements in all.

First, if we read from ذعوٰن, element¹ and stop at لـ, element⁸, we get—

Circle A.

(فعوٰن) (فعوٰن) (فعوٰن) (فعوٰن)

These feet form the measure of a hemistich in مشتارب.

Secondly, if we read from لـ, element² and stop at ذعوٰن, element¹, we get—

Circle A.

(لـ فعوٰن) (لـ فعوٰن) (لـ فعوٰن) (لـ فعوٰن)

For these we substitute those corresponding elements written in the circle B:—

Circle A.

(لـ فعوٰن) (لـ فعوٰن) (لـ فعوٰن) (لـ فعوٰن)

Circle B.

(فـ علىـن) (فـ علىـن) (فـ علىـن) (فـ علىـن)

This reading enables us to deduce the second metre متدارك of the circle B from the metre متنارب of the Circle A, since the last four feet form the measure of a hemistich in the metre متدارك.

***نقطيع**. *Scansion of Verses.*

84. **نقطيع**, *scanning*, is dividing a verse into several parts to weigh them with those of the standard feet in which the verse is composed. Scansion of a Persian verse depends more on the sound and pronunciation of words or syllables than their writing. To name the metre of a verse and to scan it without putting it down on paper requires long practice, yet it is not difficult, as it is generally supposed by students, to scan a couplet in a mechanical way by putting down the syllabic symbols under each of the long or short syllables that are found in the couplet. After ascertaining the symbols it is easy to find out what syllables recur, and to divide them accordingly. The divisions being obtained, we are to apply a metrical foot to each of them. After becoming cognizant of the feet, the next and the last thing to consider is to name the metre that contains the number of feet obtained. With all these hints, this much can be said, however, that constant exercise is absolutely necessary before students shall be able to name the metre of a couplet in Persian off-hand. As an

***نقطيع**, in its primary signification means 'cutting into pieces.'

illustration we take the following hemistich, and scan it according to the way shown above :—

هرگز نیاید در نظر نقشی ز رویت خوبتر

(*Khosrow.*)

(1) We decompose the verse into its long or short syllables according to the sound and pronunciation of the words, and put under each a syllabic symbol :—

هـ رـ گـ نـ يـ دـ درـ نـ ظـ رـ نقـ شـ يـ زـ روـ يـتـ خـ وـ بـ تـ

(2) In these symbols we see that (— u —) is a recurring portion, and that there are four such parts in the whole.

(3) Of the eight metrical feet, we shall find out a foot which can exactly be applicable to one of these portions. To do this we write, at first, all the feet that contain four syllables. They are فاعلاتن - مفاعيلن - مستعملن - مفعولات . Of these we cannot apply مفاعيلن to (— u —), because the first syllable of the foot مفاعيلن is short, while the portion has got the first syllable long; so also we cannot apply فاعلاتن, because it has the second syllable short; nor can we apply مفعولات, since its last syllable is short; we can, then, apply مستعملن, since it has the first two syllables long, the third short, and the fourth long. The same kinds of syllables we find in the portion in question. We have got,

then, four **عنوان**, and as we know that the metre **رجز** only contains four **عنوان**, we can, without any hesitation, say that the hemistich is composed in the metre **رجز**.

85. The following few anomalies in the formation of syllables in scansion are worth noticing, as knowledge of them will assist students in a great measure in scanning a verse.

In scansion we have to pay attention to the letters that are *pronounced or sounded*, though they may not be written, and not to those that are written but not sounded:—

(a) **حرف مشدد** (a letter marked over by “tash-did”) is regarded as double and must be written twice while scanning in the abovementioned mechanical way; as تجسس - فرخ - طرة - تمتتع are written, in scanning, as فرخ - طرة - تمتتع respectively.

(b) **النف ممدودة** (“prolonged alef”) is also considered double; as آباد آآآمدة are written as آآآباد آآآمدة.

The “alef’e-mamdooda” in the middle of a hemistich, preceded by an unaccented letter, loses sometimes one alef.

النف مقصورة (“short alef”) in the middle of a hemistich, preceded by an unaccented letter, is generally omitted, and the unaccented letter is made

صبر از دل — حسن ازان as
are written as صبر ز دل حسن ازان respectively.

(c) The letter ن, when it is unaccented and is preceded by any one of the long vowels ا—و—ی, is always omitted in scanning, except when it happens to be quite at the end of a hemistich: گرد نکش ا را جهان دار— گرد نکش ا را جهاد ا ر are written as جهان دار— گرد نکش ا را جهاد ا ر respectively.

(d) The letter و, marked over by *amza* (usually written as *hamza*) is regarded as double; as طا و س کا و و س د او و د طا و و س are written as طا و س کا و س د او د respectively.

The conjunctive و, when it retains its character of a long vowel, forms with the preceding unaccented letter a long syllable; but when it loses that character it is regarded as the short vowel پیش, sometimes accenting the preceding unaccented letter, and sometimes forming by itself a short syllable.

The letter و in چو or چمکچو is omitted in scanning, leaving چ accented by the primitive vowel پیش.

او ا شما م ضمیر تو د و پیش, in like manner, is omitted leaving the preceding letter accented by پیش as تو د و خود خوش خود خد ت د خش written in scanning as خوش خود خد ت د خش respectively.

خوابَ وَأَوْمَعْدُولَرِ is also entirely omitted; as خواست - خیش - خاب written as خواست - خویش respectively.

(e) بَای مَاخْتَنَی, the unsounded *ha* is omitted in scanning.

(f) The primitive vowel *zir*, which is used as showing relationship between two words forms, sometimes, with the preceding letter a long syllable, and sometimes a short one.

(g) The sign *amza* used as a mark of government or as a sign of singularity at the end of a word terminating in the obscure *z*, forms sometimes a short, and sometimes a long syllable.

(h) If in the middle of a hemistich two consecutive unaccented letters occur in a word, the first remains as it is, and the second is accented in scanning. But when three such unaccented letters come together in a word in the middle of a hemistich, the last is omitted, the second is accented, and the first is left as it is. A word containing three unaccented letters and coming at the end of a hemistich throws off the last letter only in scanning, while the two other remain as they are. The following scansion of a few verses will serve to illustrate the foregoing anomalies:—

هر چند و صفت میکنم در حسن ازان زیبا تری
(*Khosrow.*)

هر چن د وص فت مي ک نم در حس ن زا زي با ت ری
مس نف ع ل ن مس نف ع ل ن مس نف ع ل ن

چنان بردند عبر از دل که ترکان خوان یغمارا
 (Hafez.)

ج نا بو دن | د صب رز دل ک تر کا خان بع ما را
 م فاعی لن | م فاعی لن | م فاعی لن | م فاعی لن

ای چهره زیبای تو رشک بتان آذری

(Khosrow.)

ای چه رئی | زی بای تو رش کی ب تا نی || ذ ری
 مس تفع لن | مس تفع لن | مس تفع لن | مس تفع لن

بر او علم یک ذره پوشیده نیست

(Sa'adi.)

ب رو عل | م یک ذر ر پو شی | د نی س
 ف عو لن | ف عو لن | ف عو لن | ف عو لن

صاحب بستان ذوق بالخش و صاحبت یاران خوش است

(Hafez.)

صح ن بس تا | ذوق بخ ش و | صح ب قی یا | راخ شس ت
 فاع لا تن | فاع لا تن | فاع لا تن | فاع لا تن

چو آینگ رفت کند جان پاک

(Sa'adi.)

ج هن | گ رف تن | ک ند جا ن پا ک
 ف عولن | ف عولن | ف عولن | ف عولن

طاووس را به نقش و نگاریکه پست خلت

(Sa'adi.)

ط او س را ب نقش ن گا ری ک هس ت خل ق
م ف ع او ف ا ع ل ا ت م ف ا ع ي ل ف ا ع ل ا ن

روشن از پر تورو پیت نظری نیست که نیست

(Hafez.)

رو ش نز پر ت و رو پیت ن ظ ری ذی س ک ذی س
ف ا ع ل ا ن ف ا ع ل ا ن ف ا ع ل ا ن ف ا ع ل ا ن

دلبر جانان من برد دل و جان من

(Hafez.)

دل ب ر جا نا ن من ب رو د لو جا ن من
م ف ت ع ل ن ف ا ع ل ن م ف ت ع ل ن ف ا ع ل ن

The Metres and their Scansion.

86. We have already noticed that there are nineteen metres in all common to Persian and Arabic. Five of these that are peculiar to Arabic, and which are rarely used by good Persian poets, we shall notice very briefly, since they are of no great importance in the study of Persian prosody. The remaining fourteen we shall treat of as fully as possible, giving as many of their variations or imperfect forms as are made use of by poets of established reputation. We shall give, as far as possible, hemistichs or couplets from the works of standard authors illustrating such variations.

87. I.—*Taweeel.*

فَعُولَنْ | مَثَا عَيْلَنْ | فَعُولَنْ | مَفَا عَيْلَنْ —
Perfect:

زَجِي بِرْ جَمَالْ تُوجْهَانِي تِمَاشَائِي
(Shams'oddin Faquir.)

ذَهِي بِرْ جَمَالْ تُوجْهَانِي تِمَاشَائِي

Imperfect Form.

فَعُولَنْ | مَثَا عَيْلَنْ | فَعُولَنْ | مَفَا عَلَنْ —
Imperfect:

شَغَّفَتْ آمَدَأْزَبَخْتَمْ كَهْ آينَ دَوْلَتْ آزَكَجَاهْ
(Sa'adi.)

شَكَفَتْ تَاهْ دَزَبَخْ تَمْ كَاهْ دَوْلَتْ تَزَهْ جَاهْ

88. II.—*Madeed.*

فَاعْلَاتَنْ | فَاعْلَنْ | فَاعْلَاتَنْ | فَاعْلَنْ —
Perfect:

دلْ زَهْجَرَتْ أَيْ صَنْمَ خَوْنَ خَوْدَرَآ مِيَخَورَدْ
(Jāmi.)

دلْ زَهْجَرَتْ أَيْ صَنْمَ خَوْنَ خَدَرَآ مِيَخَورَدْ

89. III.—*Baseet.*

مَسْتَغْلَنْ | فَاعْلَنْ | مَسْتَغْلَنْ | فَاعْلَنْ —
Perfect:

چَونْ خَارَوْخَسْ رَوْزَوْشَبْ اَفْتَادَهْ آمَدَرَهَتْ
(Jāmi.)

چَوْ خَارَخَسْ | رَوْزَوْشَبْ | اَفْتَادَهْ آمَدَرَهَتْ

Imperfect Form.

مست فعلن | فعلن | مست فعلن | فعلن

کبک اینچنین نرود سرو اینچنین نچمد

(Sa'adi.)

کب کی ج قی | ن رود | سروی ج نی | ن ج مه

90. IV. *Wäfer.*

Perfect.

منا علشن | مفا علتن | مفا علشن | مفا علشن

بیا بنشین دمی برم من از غم تو بصد المم
ب یا ب ن شی | د می ب ب رم | م نزغ م تو ب صد ال مم

91. V. *Kämel.*

Perfect.

متغا علن | متغا علن | متغا علن | متغا علن

بصنوبی قد دلکشی اگر ای صبا گذری کذبی

(Jamāl'oddin Hosain.)

ب منوب ری ق د دل ک شی اگ ری ع با | گ ذ ری ک نی

Imperfect Form.

متغا علن | مست فعلن | متغا علن | مست فعلن

চনما خيال ترا چه شد که بماند ارد الفتني

(Shams'oddin Faqir.)

ص ن ماخ یا لت را چ شم ک ب ماندا | رد ال ف قی

92. VI.—بَحْرٌ. Hazaj.

Perfect. معا عيلن | معا عيلن |

بیسی سچاده رنگین کن گرت پیر مغان گوید

(Häfez.)

ب می سچ جا | د رن گی کن | گ رت پی ری | م غا گوید

Imperfect Forms.

خوشنست کامشب ای صنم خوریم می بیاد جم

(Qu'āni.)

خ شس کم بی ص نم خ ری م می ب یا د جم

دیدن و زخود رفتن طرز آشنا نیهای

(Näser 'Ali.)

دی د نو ز خد رف تن طرز ۱۱ ش نا ئی ۱۱

از نعل سمند او شکل مهر نو پیدا

(Häfez.)

از نع ل س من دی او شک لی م نو پی دا

4. مفعول | مفا عیل | مفا عیل | مفعول
 or | فعول | فعول | فعول

آن ترک پریچهره کرد دوش از بر مارفت
 (Häfez.)

۱۱ تو ک | پ دی چه ر | که دوش زب | و ما رف ت

ای شاہد قدسی کرد کشد بند نقا بت

(Häfez.)

ای شاه | دقده سی ک | ک شده بن ۵ | ن قا بت

۵. مفا عیلن | مفا عیلن | مفا عیلن | فعولن

غمش تادر دلم ماوی گرفتار است

(Häfez.)

غمش تادر | دلم ماوی | گرفتار

تعال الله چه دولت دارم امشب

(Häfez.)

تعال لل له | چ دولت دا | رمم شب

6. مفعول | مفا علن | مفا علین

بادانش من بسا خمت دجر آری

(Khāqāni.)

بادا ن | ش من بسا | خ خ را ری

7. مفعول | معا عیل | معا عیل
 تاكارکس آن نیست که لوخواهد
 (Anvari.)
- قا کا ر | ک سا نی س | ک او خا پ
 مفعول | معا علن | معا عیل or فعولن
 حسن تو چمیشور در فزون باد
 (Hafez.)
- حس نی ت | ه می ش د ر | ف زو با پ
 آن کس که بدست جام دارد
 سلطانی جم مدام دارد
 (Hafez.)
- ۱۱ کس ک | ب دس ت جا م د ا رد
 مفعولن | فاعلن | مفاعیل or فعولن
 صد بارم بیش اگر کشی زار
 صد با رم | بی ش گر | بی شی زا ر
 ای زرین نعل آهنین سم
 (Anvari.)
- ای زری | نع ل ۱۱ | ه نی سم

NOTE.—The perfect metre *جز* is most generally employed in poetic composition; and of the imperfect

forms, Nos. 1, 3, 4, 5, 6, and 8 are in general use. The rest are more or less obsolete.

It will not be out of place to mention here that the Persian prosodians have given names to the imperfect forms from the names of the imperfect feet contained in them. As, for instance, the imperfect form No. 3 of the metre جزج مثنیان اخرب is called جزج مسمنان Mosamman, because a distich in this form contains eight feet; and اخرب Akhrab, because one of its feet, viz., مفعول is called Akhrab. (*Vide* fourth table of the imperfect feet). Or the imperfect form No. 6 is called

مسدس : جزج مسدس اخرب مقوض because a distich in this form has six feet; اخرب, because the first foot مفعول is named اخرب, مقوض ; اخرب مفاعل is called مقوض. As these names are of no consequence whatever, we can spare no space for them in this little volume.

93. VII. Rajaz.

Perfect. — مستعملن | مستعملن | مستعملن | مستعملن | مستعملن | مستعملن

بر خیز تا یک سو نهیم این دل ق ازرق فام را
(*Sa'adi.*)

بر خی ز تا | یک سو نهیم | می دل ق از رق فام را

Imperfect Forms.

1. مفتعلن | مفتعلن | مفتعلن | مفتعلن | مفتعلن

صرد ة بدم زند ة شدم گریه بدم خنده شدم

(Jalāl'oddin Roomi.)

صرد ب دم | زن د ش دم | گری ب دم | خن د ش دم

مفتعلن | مفاعلن | مفتعلن | مفاعلن or مفعولن
2.

عیسی خورد را کند تابش ماه دایگی

(Khāqāni.)

عی س ی خر د را ک نه | تاب ش ما د ا ی گی

سر و ندانست کر او نیست بدین رعنائی

(Jāmi.)

سر و ن د ا ن مت ک او فی س ب د ی | رع نا ی

NOTE.—The perfect metre *Rajaz* is most frequently used by Persian poets, and next to that the imperfect form No. 2 is also in common use.

94. VIII. بحرمل . *Ramal.*

فاعلاتن | فاعلاتن | فاعلاتن — فاعلاتن —

گرکشی ور جرم باخشی روی و سر برآستانم

(Sa'adi.)

گرکشی ور | جرم بخشی | روی سربور || س تانم

Imperfect Forms.

1. فعلا تن | فعلا تن | فعلا تن | فاعلاتن | فاعلاتن
or
فولا تن | فولا تن | فولا تن | فاعلاتن | فاعلاتن

عشق و درویشی و انگشت نمائی و ملامت

چهار سهلاست و تحمل نکنم بار جدائی

(Sa'adi.)

عشق در وي | شى ان گش | ت ن مائى | و م لا مت
 ة م سرلس | ت ت حم مل | ن ک نم با | ر ج دا ئى

2. فا علا تن | فا علا تن | فا علا تن | فا علا تن
 or فا علن | فا علن | فا علن | فا علن

شوم دينه علم را در جوي پس در وي خرام

تا کي آخر خويش را چون حلتم بر در داشتن

(Hakim Sanee.)

علم را در جوي پس در | وي خرام
 تا ک يا خر خيش را چو حلتم بر در | داشتن

3. فعلا تن | فعلا تن | فعلا تن | فعلا تن
 or فعلن | فعلن | فعلن | فعلن
 or فعلان | فعلان | فعلان | فعلان
 or فعلن | فعلن | فعلن | فعلن

دوش دیدم که ملایک در میخانه زند
(Häfez.)

دو شدی دم | ک م لا یک | در می خا | ن ز دن د

من اگر کامروا گشتیم و خوشدل چه عجیب
(Häfez.)

من ا گو کا | م ر وا گش | ت م خش دل | چ یع جب

دوش وقت ساحر از غص نجاتم دادند
(Häfez.)

دو ش و ق نی | س ح رز غص | ص ن جا تم | دا دن د

این چصر شهد و شکر کز ساختم میریزد
(Häfez.)

ای ه مه شه | د ش کو کن | س خ فم می | ری زد

ف ع ل ا ت ن | ف ع ل ا ت ن | ف ع ل ا ت ن | ف ع ل ا ت ن

ف ع ل ن
or

ف ع ل ا ن
or

ف ع ل ن
or

اگرم زار بکشتن دهد آن یا ر عزیز
(Sa'adi.)

ا گ رم زا | ر ب کش نی | د دا یا | ر یع زی ز

چه مبارک ساکری بود چه فرخنده شی
(Hāfez.)

چ م بارک | س ح ری بو | د ح فر خن | د ش بی
ج

چو من از عشق و خش بی خود و حیران گشتم
خبر از واقعه لات و مناتم دادند

(Hāfez.)

چ م نز عش | ق ر خش بی | خ د حی را | گش قم
خ ب رز وا | ق ع ئی لا | ت م نا تم | دا دن ه
ج

فعلا تن | فاعلا تن | فعلا تن | فاعلا تن 5.

نر باشت بر سوارم نر چو اشت زیر بارم
(Sa'adi.)

ن ب اش تو | برس وارم | ن چ اش تر زی ر بارم
ج

فعلا ت | فاعلا تن | فعلا ت | فاعلا تن 6.

پنخدا که گرنمیرم که دل از تو بر نگیرم
(Sa'adi.)

پ خ دا ک | گرب می رم | ک د لوز ت | برون گی رم
ج

فاغلا تن | فاعلا تن | فاعلان or فاعلن 7.

هر کجا سلطان عشق آمد نماند

قوت بازوی تقویت را ماحل

(Sa'adi.)

گوش دل رفتار با واژه سماع

(Sa'adi.)

گوش دل رف زس مام

من ازین جا بسلامت نروم

(Sa'adi.)

گر بعقلم ساختنی میگویند

بیم آنست که دیوانه شوم

(Sa'adi.)

گر ب عق لم | س خ نی می | گو پن د

بی م ॥ نس ت ک دی وا ن ش دم

سعد یا گفت بخوا به بینی
(Sa'adi.)

س_ع_ د_ ی_ا_ گ_ف_ | ت_ ب_ خ_ا_ ب_م_ | ب_ی_ ذ_ی_

NOTE.—Of the above imperfect forms Nos. 2, 3, 4, 6, 7, and 8 are most generally employed in poetry.

95. IX. ساریع . ساریع . Saree.

Perfect.— مستفعلن | مفعولن | مستفعلن

NOTE.—Persian poets have never composed any poem in the perfect form of the metre ساریع . All of them have used its imperfect forms.

Imperfect Forms.

1. فاعلان or فاعلن | مفتعلن | مفتعلن
or فعلان | ———— | ————
——— | ———— | ————

فهم سخن تا نکند مستمع
قوت طبع از متکلم ماجوی
(Sa'adi.)

ف_ر_ م_ س_ خ_ن_ | ت_ ا_ ن_ ک_ ن_د_ | ه_م_ س_ ت_ م_ع_
قو_ و_ ت_ ط_ب_ | ع_ز_ م_ ت_ ک_ل_ | ل_م_ م_ ج_و_ی_

دولت اگر دولت جمشید یست
موی سفید آیت نو مید یست
دولت گر | دولت جم | شی دی س

2. مفتعلن | منعولن | فاعل | مفتعلن

ای گل رویت سنبل خیز .: زلف سیاہت آتش بیز
(Jāmi.)

ای گل رویت من بل خیز

3. مفتعلن | فاعل | مفتعلن | منعولن

سفله چو جاه آمد و سیم و زرش

سیلی خواهد بضرورت سرش

(Sa'adi.)

سی لی خا بض رو رت س رش

NOTE.—The second imperfect form of *Saree* is very seldom in use.

96. X. بکر منسرح. *Monsareh.*

Perfect.— مفغولات | مفتعلن | مفغولات | مفتعلن | مفغولات

Note.—The perfect form of *Monsareh*, like the perfect *Saree*, is entirely out of use.

Imperfect Forms.

1. مفتعلن | فاعلات | مفتعلن | فاعلان | مفتعلن | فاعلان
or فاعلن

برگ درختان سبز در نظر ہو شیار
 چر ورقی دفتریست معرفت کرد گار
 (Sa'adi.)

بُو گ ۵ رخ | تا ۵ سب ۵ ز | در ۵ ظ ری | ہوش بار

گوش دلم برد راست تا که رساند خبر
 (Sa'adi.)

گوش ۵ لم | بُو ۵ رس ۵ ت | تا ۵ ر سا ۵ ند رخ بُو

2. مفتعلن فاعلین فاعلین مفتعلن فاعلین
 or فاعلین

چرچم رود برسرم چون تو پسندی رو است
 (Sa'adi.)

ہوچ رود | برس رم | چوت پ سن | دی ر وا س

دلبر جانان من برد دل و جان من
 (Hafez.)

دل ب رجا نا ن من | بود د لو | جا ن من

3. مفتعلن فاعلات مفتعلن فاعل or فع

صبر و ظفر چرد و دوستان قدیمند . بر اثر صبر نوبت ظفر آید
 (Häfez.)

ص	ب	ر	ظ	ف	ر	چ	ر	د	و	س	ن	ا	ن	ق	د	ی
-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
ب	ه	ب	ه	ب	ه	ب	ه	د	ه	ب	ه	ب	ه	ب	ه	د

97. XI. باخر خفیف.— *Khafeef.*

فَا عَلَا تَن | مِسْتَفْعَلَن | فَا عَلَا تَن |
Perfect. —

NOTE.—The perfect form of *Khafeef* is entirely out of use. Its imperfect forms are employed in its place.

Imperfect Forms.

1. فَا عَلَا تَن | مِسْتَفْعَلَن | فَعْلَا تَن |
 —————— | —————— | —————— |

سبز چا نو دمیده یار نیامد

(Jāmi.)

سب ز چا نو | د می د | یا ر ن | یا م د |
 —————— | —————— | —————— | —————— |

2.	فَعْلَا تَن |	مِسْتَفْعَلَن |	فَا عَلَا تَن |
	فَعْلَان |	مِسْتَفْعَلَن |	فَا عَلَا تَن |
or	فَعْلَان |		
or	فَعْلَان |		
or	فَعْلَان |		

صوفیان درد می دو خید کنند
حنکیو تان منگس قدید کنند
(*Hukim Sanāee.*)

صوف یا در | د می د عی | د ک ن ن د
ـ ـ ـ ـ ـ ـ ـ ـ ـ

هم نبی را وصی و حم داماد
(*Hakim Sanāee.*)

هم ن بی را | و صی و هم | د ا م ا د
ـ ـ ـ ـ ـ ـ ـ ـ

شاه سنجر که کمترین خدمتش
در جهان پاد شهر نشان باشد
(*Anvari.*)

شا ه من جو | ک کم ت ری | خ د مش
ـ ـ ـ ـ ـ ـ ـ ـ ـ
د رج ها پا | د شه ن شا | با شد
ـ ـ ـ ـ ـ ـ ـ ـ

3. فعلا ن | منا علن | فعلان
ـ ـ ـ ـ ـ ـ ـ ـ ـ
or فعلن | |
ـ ـ ـ ـ ـ ـ ـ ـ ـ
or فعلان | |
ـ ـ ـ ـ ـ ـ ـ ـ ـ
or فعلن | |

در میخانه بستر آند دگر
(*Hāfez.*)

د رهی خا | ن بس ت ان | د د گر
ـ ـ ـ ـ ـ ـ ـ ـ ـ

تو و طو بی و ما و قامت یار

(Häfez.)

ت و طو بی | و ما و قا | ق ا ت یار

نکند دوست زینهار از دوست

(Sa'adi.)

ن ک نه دو | س زی ن یا | رز دو س

ندر فراوان نه اند کی باشد . . . یکی اند ری یکی یکی باشد

(Hakim Sandee.)

ن ف را وا | ن ا ن د کی | با شه

NOTE.—The first of the imperfect forms is not so common as the last two.

98. XII. بحر مشارع— Mozäre.

مغا عیلن | فاعلا تن | مغا عیلن | فا علا تن |
Per-fect.

NOTE.—The perfect form of *Mozäre* is out of use.

Imperfect Forms.

1. مفعول | فا علا تن | مفعول | فا علا تن |

زان یار دلنو ازم شکریست باشکایت

(Häfez.)

زان یار | دل ن و ازم | شکری س | با ش کا پت

2. مفعول | فاعلات | مثا عيل | فاعلان
 فاعل | فاعلات | مثا عيل | فاعلان
 or فاعلن | فاعلات | مثا عيل | فاعلان

ساقی بیار باده که ماه صیام رفت

(Hāfez.)

ساقی ب | یار باد | کماهی ص | یام وفت

در بزم عیش یکد و قدح درکش وبرو

(Hāfez.)

در بزم | عیش یک د | قدح درک | شوب رو

3. مفعول | فاعلات | مثا عيل | فاعلان

هم طبع او چو تیشر خراشنده

هم خوی او برنده چو منشارش

(Khāqāni.)

هم طبع | او چ تی ش | خ راشن ه

4. مفعول | مثا عيل | فاعلان

تا ملک جهانرا مدار باشد . . فرمانده آن شهر یار باشد

(Anvari.)

تا ملک | جهان را | دار باشد

مفعول معا عيل | فا علان
5. | ب ب ب ب ب ب

کو آعف جم گو بیا ببین . . بر تخت سلیمان راستین
(Anvari.)

کو ای ص | ف جم گوب | یا ب بی ب

NOTE.—Of the imperfect forms of *Mozare*, forms Nos. 1 and 2 are in general use.

99. XIII.—*Mogtazab*.

Perfect.—مفعولان | مستفعلن | مست فعلن

NOTE.—The perfect form of *Mogtazab* is entirely unknown to the Persian poets.

Imperfect Forms.

فا علات | مفتحعلن | فا علات | مفتحعلن
1. | ب ب ب ب ب ب

بگذرای نسیم صبا صبکدم بطرف چمن
بگ ذ ری ب | سی م ص با | صب ح دم ب | طرف چ من

فا علات | مفعولن | فا علات | مفعولن
2. | ب ب ب ب ب ب

ای نگار سیمین بر بر اسیر خود بگر
ای ن گا ر | سی می بر | بر ا سی ر | خد بن گر

NOTE.—The said imperfect forms, too, are not common. In fact no form (perfect or imperfect) of this metre is employed by great poets in their works. Minor poets of little fame have composed a verse or two simply by way of illustration in their works on prosody.

100. XIV. باحرماحتث—*Mojtas.*

Perfect. مسْتَفْعَلْنَ | فَاعْلَا تِنْ | مَسْتَفْعَلْنَ | فَاعْلَا تِنْ |

NOTE.—The perfect form of *Mojtas* is entirely out of use.

Imperfect Forms.

مَفَاعِلْنَ | فَعُلَا تِنْ | مَفَاعِلْنَ | فَعُلَا تِنْ |

دَرْخَتْ شَدْ دَمْ طَاؤُوسْ وَبَاغْ شَدْ پَرْ طَوْطِي
زَحْلَقْ بَلْبَلْهَ بَايْدَ گَشْوَدْ خَوْنَ كَبُورْ

(Selmañ.)

دَرْخَتْ شَهْ | دَمْ طَا وَوْ | سَبَاغْ شَدْ | پَرْ طَوْطِي

مَفَاعِلْنَ | فَعُلَا تِنْ | مَفَاعِلْنَ | فَعُلَا تِنْ |

or فَعْلَنْ

or فَعُلَانْ

or فَعْلَنْ

بگرد بر سرم ای آسیا! دور زمان

(Sa'adi.)

ب گرد بر سر د می هم یا پی در زمان

ندا نهست که چه گویم تو هر دو چشم منی

(Sa'adi.)

ب دان مت بی ج گویم ت هر د چش هم م نی

وفا کنیم و ملامت کشیم و خوش باشیم

که در طریقت ما کافریست رنجیدن

(Hafez.)

و فا ک نی هم لامت ک شی هم خش با شی هم

ک در ط ری ق ت ما کا ف ری س دن جی دن

NOTE.—Of the two imperfect forms of *Mojtas* the form No. 2 is most generally employed.

101. XV. باحرمتارب . Motaqareb.

فعولن فعولن فعولن Perfect.—

چواز نعمت حق شود بندہ غافل

خداؤند بروی بلائی فرستد

تو گوئی بلا نعمتی هست دیگر

که عاقل زیمیش خدا را پرستد

(Qazni.)

ق ازع م تی حق ش و د بن د غافل

Imperfect Forms.

فَعُولَنْ | فَعُولَنْ | فَعُولَنْ | فَعُولَنْ or فَعْلَنْ

میازار موری کر داند کش است
که جان دارد و جان شیرین خوش است
سیاه اندرون باشد و منگدل
که خواهد که موری شود تنگدل

(Ferdousi.)

م يَا زَا | ر مورِي | ك دا نه | ك شس س ت

س يَا هَنْ | د رو بَا | ش دو مَنْ | مِ دل

2. فَعُولَنْ | فَعُولَنْ | فَعُولَنْ | فَعُولَنْ
or فَعُولَنْ

جانا چَگويم شرح فراقت

(Hafez.)

جا نَا | چ گو يم | شر حى | ف را قت

آئين تقويل ما نيزدانيم . . . اما چهر چاره با باخت گمراها

(Hafez.)

|| تَيِّي | ن تَقِيِّ وَيِّ | مَا نَيِّ | زَدَا نَيِّ مِ

3. فَعُولَنْ | فَعُولَنْ | فَعُولَنْ | فَعُولَنْ

گرم بخوانی ورم برانی . دل حزین را بچای جانی
 گ ر م ب | خ ا ن ی | و ر م ب | د ا ن ی

NOTE.—Of the imperfect forms of the metre Motaqäreb No. 1 is very common. Next to it in use is the perfect form.

102. XVI. بآخر متدارک— Motudärek.

Perfect.— فاعلن | فاعلن | فاعلن
 ف ا ع ل ن | ف ا ع ل ن | ف ا ع ل ن

حسن و لطف ترا بندہ شد مهر و مهر

(Saiji.)

ح س ن ل ط | ف ي ت را | ب ي د ش د | م ه ر م ه
 ح س ن ل ط | ف ي ت را | ب ي د ش د | م ه ر م ه

Imperfect Forms.

1. فَعْلَن | فَعْلَن | فَعْلَن
 فَعْلَن | فَعْلَن | فَعْلَن

چورخت نبود گل باع ارم

(Selman-e-Savaji.)

چ ر خ ت ن ب و د | گ ل ب ا غ ا ر م
 چ ر خ ت ن ب و د | گ ل ب ا غ ا ر م

2. فَعْلَن | فَعْلَن | فَعْلَن
 فَعْلَن | فَعْلَن | فَعْلَن

تا کی مارا درغم داری .. تا کی آری بermen خواری

(Jämi.)

ت ا ک ي | م ا ر ا | د ر غ م | د ا د ي
 ت ا ک ي | م ا ر ا | د ر غ م | د ا د ي

3. فَعْلَنْ | فَعْلَنْ | فَعْلَنْ | فَعْلَنْ

در راه خدا قدسی نزدی . بروح وفا رقمی نزدی
(Shaik Bahai.)

دَرَ رَا | ةَخَ دَا | قَدْ مَيِّ | تَذَهَّبِي

4. فَاعْلَنْ | فَعْلَنْ | فَاعْلَنْ | فَعْلَنْ

سنبل سیر برسمن مزن . لشکر حبس بربختن مزن
(Jāmi.)

سَنْ بَلِي | سَيِّ | بَرْ سَمِّ | مَزَنْ

فَاعْلَنْ فَعُولْ | فَاعْلَنْ فَعُولْ | فَاعْلَنْ فَعُولْ | فَاعْلَنْ فَعُولْ
فَعُولْ | فَعُولْ | فَعُولْ | فَعُولْ

* یار کی مراست رند و بذله گوشون و دلربا خوب
و خوش سرشت [نیشت
طرا اش عبیر پیکرش حریر عارضش بهار طمعتش
خوب خش | ش رس ش] (Qa'anee.)

یار کی | م ر ا س | ر ن د ب د | ل گو | شوخ د ل | ر ب ا
طور اش | ع بی ر | پی ک ر ش | ح دی ر | عارضش | ب چار
طل ع قش | ب هش ش

* This is an exception to the established rule that a distich in مَنْدَارِك فَاعْلَنْ requires eight times — In this couplet there are sixteen feet.

NOTE.—All the forms of the metre *Motadärek* are not very common.

103. XVII. بآخر قریب—*Qareeb.*

Perfect. مغا عیلٰن | فا علا تٰن | مغا عیلٰن | فا علا تٰن

NOTE.—No verse in the perfect *Qareeb* is to be found.

Imperfect Forms.

1. مغا عیلٰن | فا علا تٰن | مغا عیلٰن | فا علا تٰن
خداوند جهانبخش شاه عادل
شہنشاہ جوان باخت رای کامل
(*Saifi.*)

2. مفعول | فا علا تٰن | مغا عیلٰن | فا علا تٰن
تا طبع رجی بر فرار باشد
(*Saifi.*)

تاطب ع | رجی بر ق | رار با شد

NOTE.—Though the metre *Qareeb* is an invention of the Persians, it is very seldom used by them.

104. XVIII. بآخر جدید—*Jadeed.*

Perfect. فا علا تٰن | مستفعلن | فا علا تٰن | مستفعلن

NOTE.—No verse is to be found in the perfect *Jadeed.*

Imperfect Form.

فـ عـ لـ اـ تـ نـ | مـ نـ شـ اـ عـ لـ نـ

چـ هـ قـ دـ تـ گـ رـ چـ هـ صـ نـ بـ رـ کـ شـ هـ سـ رـ یـ

نـ یـ وـ چـ وـ نـ قـ دـ سـ رـ وـ تـ صـ نـ بـ رـ یـ

(Saifi.)

جـ قـ دـ تـ گـ رـ | کـ شـ هـ سـ رـ یـ

NOTE.—This metre, too, like the *Qareeb*, is seldom used.

105. XIX. بـ حـ رـ مـ شـ اـ کـ لـ — *Moshakel.*

فـ اـ عـ لـ اـ تـ نـ | مـ نـ شـ اـ عـ لـ نـ

NOTE.—No verse is found in the perfect *Moshakel*.

Imperfect Form.

فـ اـ عـ لـ اـ تـ نـ | مـ نـ شـ اـ عـ لـ نـ

یـ اـ رـ غـمـ شـ دـ هـ اـ مـ درـ شـ بـ دـ یـ حـوـرـ

زـ آـ نـ سـ بـ کـ دـ نـ شـ دـ رـوزـ مـ حـ کـ نـ دـ وـ رـ

یـ اـ رـ غـمـ شـ | دـ اـ مـ درـ شـ | بـ دـ یـ جـ وـ رـ

NOTE.—The metre *Moshakel* also, like *Qareeb* and *Jadeed*, is not in common use.

The Metres of Robæe ریاضی روابی.*

106. *Robæe* (Tetraстиch) is the shortest of all the kinds of Persian poetry. It is an invention of the Persians, who seem to be very fond of it, because all their poets have tried their hands in this sort of composition. It consists, as the term itself indicates, of neither fewer nor more than four hemistichs, the first, the second, and the last of which have the same rhyme. The third hemistich may or may not rhyme with the rest.

Several writers on prosody have, in mistake, supposed *Rolæe* to be the same as دو بیتی (a quatrain) from the equal number of verses both these kinds of poems contain. *Rolæe* is a piece of poetry composed in one particular form of the metre *Hazaj*, viz., منحول - مناعل - فاع or فع which is the measure of the Arabic verse لا حول ولا قوه الا بالله. But *Do-baiti*, though it consists of four hemistichs, is never composed in the metre of *Rolæe*. When the Arabs came to know of *Robæe*, they gave it an Arabic name, from the number of *baiti*s it contained, which is rendered into Persian as دو بیتی. But that piece of poetry which the Persians call *Do-baiti* is quite different from *Rolæe*, because it is composed in every other metre but that of the *Rolæe*. The following is an instance of دو بیتی.

* اربعه رباعی from four.

اگر آئی بچانت و نوازم . . و گرنائی ز چرا نت گدازم
بیادر دیکرد اری برد لم ته . . بصیرم یا بسوزم یا بسازم
(*Bābā Taher.*)

Students will soon find from the above instance that a *Do-baiti* resembles a *Rolāee* in the rhyme and number of verses, but differs from it in metre.

The said particular form of the metre *Hazaj* in which the *Rolāee* is composed is supposed by many to have twenty-three other species, all of which they have divided into two classes, each having twelve kinds. The twelve *Rolāee* metres of the first class have مفعول for their first foot; and the twelve *Rolāee* metres of the second class have منقول for their first foot.

107. CLASS I., beginning with مفعول.

1.	ف ع	منعا عیل	منعا علی	مفعول
2.	ف ا ع	منعا عیل	منعا علی	مفعول
3.	ف ع ل	منعا عیل	منعا علی	مفعول
4.	ف ع و ل	منعا عیل	منعا علی	مفعول
5.	ف ع	منقول	منعا عیل	مفعول
6.	ف ا ع	منقول	منعا عیل	مفعول

7.	ف <u>ع</u> ل	م <u>ف</u> ع <u>ول</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>
8.	ف <u>ع</u> و <u>ل</u>	م <u>ف</u> ع <u>ول</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>
9.	ف <u>ع</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>
10.	ف <u>اع</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>
11.	ف <u>عل</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>
12.	ف <u>ع</u> و <u>ل</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	م <u>ف</u> ع <u>ول</u>

108. CLASS II., beginning with. مفعولن

1.	ف <u>ع</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	ف <u>اع</u> ل <u>ن</u>	ف <u>اع</u> ل <u>ن</u>	م <u>ف</u> ع <u>ول</u> ن
2.	ف <u>اع</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	ف <u>اع</u> ل <u>ن</u>	ف <u>اع</u> ل <u>ن</u>	م <u>ف</u> ع <u>ول</u> ن
3.	ف <u>عل</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	ف <u>عل</u> ن	ف <u>عل</u> ن	م <u>ف</u> ع <u>ول</u> ن
4.	ف <u>ع</u> و <u>ل</u>	م <u>ف</u> ا <u>ع</u> ي <u>ل</u> ن	ف <u>اع</u> ل <u>ن</u>	ف <u>اع</u> ل <u>ن</u>	م <u>ف</u> ع <u>ول</u> ن
5.	ف <u>ع</u>	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن
6.	ف <u>اع</u>	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن
7.	ف <u>عل</u>	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن	م <u>ف</u> ع <u>ول</u> ن

8.	فـعـول	مـفـعـولـ	مـفـعـولـ	مـفـعـولـ
9.	فـعـ	مـنـاـعـيـلـ	مـفـعـولـ	مـفـعـولـ
10.	فـعـ	مـنـاـعـيـلـ	مـفـعـولـ	مـفـعـولـ
11.	فـعـيلـ	مـنـاـعـيـلـ	مـفـعـولـ	مـفـعـولـ
12.	فـعـولـ	مـنـاـعـيـلـ	مـفـعـولـ	مـفـعـولـ

109. On a careful examination of all the above *Robæe*-metres we find that they are of but one kind coming in different forms. None of them contains fewer than twenty and more than twenty-one letters. It is on account of the long or short syllables only that they seem to differ from one another. For instance, the form No. 1, Class I., viz:—

فـعـ	مـنـاـعـيـلـ	مـفـعـولـ
12 | 11 10 9 8 | 7 6 5 4 | 3 2 1		

has got the eleventh syllable long; if we split it into two short syllables, we get—

فـعـ	مـنـاـعـيـلـ	مـفـعـولـ
13 12 | 11 10 9 8 | 7 6 5 4 | 3 2 1		

But as we have no such form as فـعـ we use فـعـيلـ instead. The form then will stand as—

فـعـيلـ	مـنـاـعـيـلـ	مـفـعـولـ

This is the form No. 3, Class I.

Again, in the form No. 1, Class I., viz.—

مفعول	منا علن	ف
مفعول	منا علن	ف
12	11 10 9 8	7 6 5 4 3 2 1

if we convert the syllables Nos. 6, 7, and 8, which are short, long, and short respectively, into two long syllables, we get—

مفعول	منا علن	ف
مفعول	منا علن	ف
11	10 9 8	7 6 5 4 3 2 1

But as there are no such forms as مفاعلتم and مفاعولن are used in their place. The form then will stand as—

مفعول مناعيلن مفعولن فع

This is the form No. 5, Class I.

From the above two instances students will be quite convinced that there is but one form, viz.:—

مفعول مناعلن مناعيلن فع or فاع

peculiar to *Rolæe*, though it often comes under twenty-four different veils. The following are a few instances of *Robæe* :—

رباعي

در در چرانکه نیم نانی دارد

وز بهر نشست آستانی دارد

ز رخادم کس بود نه ملحد و کسی

گوشاد بزی که خوش جهانی دارد

(*Hakeem Khayyam.*)

در ده ر د بـاـكـ نـيـ مـ نـاـ فيـ دـاـ رـدـ
 مـفـعـولـ مـنـاـعـلـ مـنـاـعـيلـ فـعـ
رـبـاعـيـ

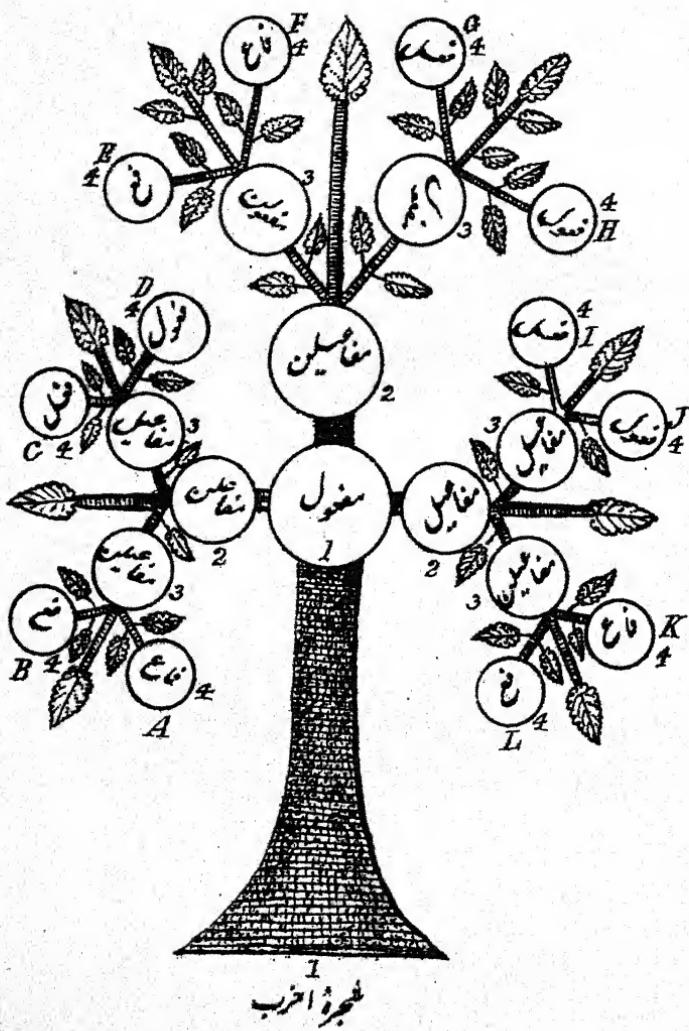
در عشق نه پیدا و نه پنهانم من
 چیزی شاگدم نه جسم و نه جانم من
 فی المحمد نه کافر نه مسلمانم من
 در هر چه نکاد میکنم آنم من

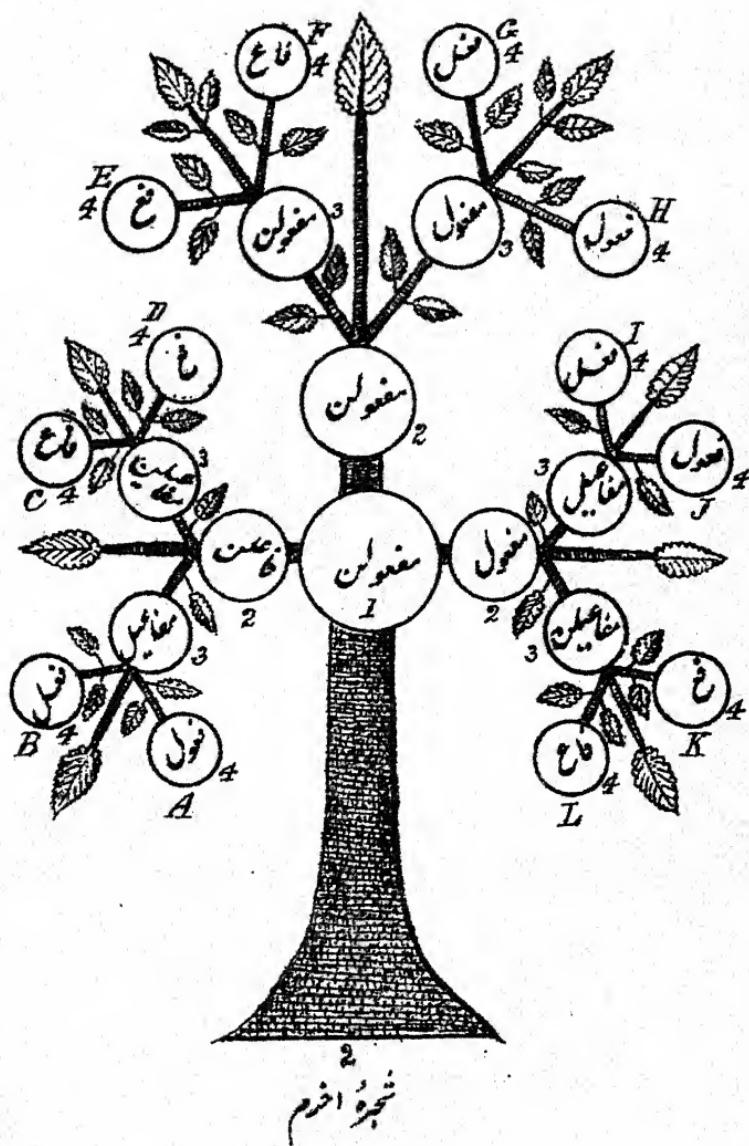
(Attār.)

گرده بخدا جوئی در گام نخست
 نقش خودی از صفاخه جان باید شست
 گمسخته ز تو گوهر مقصود و تو خود
 تاگم نشوی گم شده نتوانی جست

(Neshāt.)

110. Khāja Hasan Qattan, of Khorasan, has arranged all the species of the *Robāe*-metre in two trees (أشجار), each containing twelve kinds. One of the trees is called شجرة اخرب, because the first foot of all the twelve kinds contained in it is مفعول which is called اخرب; the other is called شجرة اخرم, because the first foot of all the twelve kinds comprised in it is مفعولن which is termed اخرم. As the trees are, in our opinion, sufficiently clear and explicit, we cannot decline space to them in this little work. With the view, therefore, of making the *Robāe*-metres more intelligible to our students, we give both the trees.





قافیہ THE RHYME.

111. The قافیہ or rhyme consists of a certain number of letters which are repeated in different words at the end of every hemistich or distich in a poem.

قافیہ Consonants of the .

112. روی *Rawi*, is that principal consonant, upon which the rhyme depends. There are eight other letters that are joined to *Rawi*, four before and four after it. This assertion then enables us to conclude that the *Qāfiya* in Persian never contains more than nine letters.

The four letters prefixed to *Rawi* are named دف, *Redf*, دخیل *Tamīs*, قید *Qaid*, تامیس *Tasīs*, and دکھل *Dakheel*. The four letters affixed to *Rawi* are technically termed وصل *Wasl*, خروج *Khorooj*, مزید *Mazeed*, and نائزہ *Nāyara*.

113. *Redf* is the name given to the unaccented ي - و - ا coming immediately before *Rawi*.

بعد اصحاب حیدر کرار.: گشت بردن مصطفی سالار
(*Sa'naee.*)

هر چه آورد از عدم حق در وجود
جمله افتادند پیشش در سبکیون

(*Attār.*)

* قفو قافیہ is derived from to follow.

گنست ہنگام نماز آخر رسید

سوی سمجھد زود می باید دوید

(Jalāl'oddin Roomi.)

In the first couplet سالار کار and are rhyming words, where the last ر is the *Rawi* letter and the ال preceding it is the *Redf*; in the second couplet وجود سجود are rhyming words, where the last د is the *Rawi* letter and the و preceding it is the *Redf*; and in the third couplet رسید دوید are rhyming words, where the last د is the *Rawi* letter and the ب preceding it is the *Redf*.

Sometimes an unaccented letter intervenes the *Redf* and the *Rawi* letters:—

چون بدرو یا سیتوانی راد یافت

سوی یک شبتم چرا باید شتافت

(Attār.)

کی کران گیرد ز رنج دوست دوست

رنج مغز و دوستی اورا چو پوست

(Jalāl'oddin Roomi.)

وزیری که جاد من آبش بریخت

بفرستگ باید ز مکرش گریخت

(Sa'adi.)

In the first couplet, ف intervenes ت the *Rawi* and ا the *Redf* of the rhyming words يافت and شتافت ; in the second, س intervenes the *Rawi* and ، the *Redf* of the rhyming words دوست and پوست ; and in the last خ intervenes ت the *Rawi* and ی the *Redf* of the rhyming words گریخت and بر یاخت .

In such cases the ا, or ی is called the principal *Redf* (ردف اصلی), and the letter intervening is called the secondary *Redf* (ردف زائد).

114. *Qail* is the name given to the unaccented letter, other than the three *Redf* letters, coming immediately before the *Rawi* letter :—

نہ براوج ذاںش پرد مسخ و ح
نہ درد دیل و عفس رسد دست فہم

(Sa'adi.)

In this distich و ح and فہم are the rhyming words, where پ is the *Rawi* letter and ذ the *Qail* letter. Other instances of rhyming words having the *Qail* letters are :— قهر - نصر and چبر - مهر and سست - سرد and سر - ابر and سبز - شب and &c.

115. *Ta'sis* is the name given to the unaccented alef preceding the *Rawi* letter, between which and the *Rawi* there should be a *Dakheel*.

Dakheel is the name given to the accented letter coming between the *Rawi* and the *Ta'sis* letters;

چر نکته که گفتم در وعف آن شما ایل

هر کس شنید گفت الله در قایل

(*Hæfez.*)

In this couplet, ل is the *Rawi*, the ی accented by the vowel *zir* is the *Dakheel*, and the unaccented alef is the *Ta'sis*.

NOTE.—The *Ta'sis* letter alef and the *Redf* letter alef should not be confounded with each other. The difference between the two is that the *Ta'sis* letter alef is always followed by the *Dakheel* letter which is *accented*; while the *Redf* letter alef is always followed either by the *Rawi* or the secondary *Redf* which is always *unaccented*.

116. *Wasl* is the name given to the letter affixed to the *Rawi*.

چونست حال بستان ای باد نو بهاری

کن ببلان بر آمد فریاد بیقراری

(*Sa'adi.*)

In the above distich the last ی is the *Wasl* affixed to ، the *Rawi* letter of the two rhyming words بهار and قرار

117. *Khorooj* is the name given to the letter affixed to a *Wasl*:

مادر خلوت بروی خیر به بستیم
از چهر باز آمدیم و با تو نشستیم

(*Sa'adi.*)

In the above couplet the last μ is the *Khorooj* affixed to ψ the *Wasl* letter which is affixed to the *Rawi* letter of the rhyming words and نشستیم and بستیم.

118. *Mazeed* is the name given to the letter affixed to a *Khorooj*.

علی عینیه عین الله چه چشمان سیاپستش
چه مژگان سنان آسا چه مرد افکن نکاپستش

(*Jāmi.*)

In this distich the last $ش$ is *Mazeed* affixed to the *Khorooj* letter, the $س$ being the *Wasl* and ψ the *Rawi* letter of the rhyming words and سیاپستش and نکاپستش.

119. *Nāyara* is the name given to the letter or letters affixed to a *Mazeed*.

آن مر که با چشم مهر دید ستیمیش
از جمهور نیکوان گزید ستیمیش

(*Jāmi.*)

Here the letters μ and $ش$ in the words دیدستیمیش

and گزیدستیمش are the *Nāyara* letters, ي, the *Mazeed*, ت, the *Khorooj*, س, the *Wasl* and د the *Rawi* letter.

Radeef. رد یف.

120. The reiteration of a word or words after the *Qāfiya* in every hemistich or distich is termed *Radeef*.

شینه صنعنان پیر عهد خویش بود

وز کمالش آنچه گویم بیش بود

(*Attār*.)

راه بیرون شدن از چردو جهانم چوں است

خیمه بیرون زدن از کون و مکانم چوں است

(*Neshāt*.)

In the first couplet *بود* is *Radeef* and the real rhyming words are *خویش* and *بیش*. In the second couplet the two words *هوں* and *است* are *Radeef*, while the real rhyming words are *جهانم* and *مکانم*.

Vowels or Accents of the قافیہ.

121. The vowels of the rhyme are six in number, viz., (1) *Taoji*, (2) حذو *Hazwa*, (3) رس *Ras*, (4) اشباع *Eshba*, (5) مجری *Mojra*, and (6) نفاذ *Nafāz*.

122. *Taoji* is the name given to the vowel of the letter, other than the nine *Qāfiya* letters, immedi-

ately preceding the unaccented *Rawi*. It must be of the same kind in both the rhyming words in a couplet.

جهاندار و دین پرور و تا جور

کزو تخت جم گشت بازیب و فر

(*Hafez.*)

In this couplet the vowel *zubar* over the و of the word *zubar* and over the ف of the word *far* is called *Taoji*.

When the *Rawi* becomes accented on account of the *Wasl* being annexed to it, the *Taoji* may be different.

نیامد در ایام او بر دلی

نگویم که خاری که بروگ گلی

(*Sa'adi.*)

In this couplet س in both the rhyming words is the *Wasl*, ل, the *Ruwi* is accented by *zir*, the *Taoji* below the letter د of دلی is *zir* and that over the letter گ of گلی is *pish*.

123. *Hazwa* is the name given to the vowel over or below the letter preceding the *Redf* or *Qaid*:

شیخ بود اندر حرم پنجاه مال

با مریدان چار صد صاحب کمال

(*Attār.*)

گفت من بس فارغم از نام و نندگ

شیشه سالوس بشکستم بسندگ

(*Attār.*)

In the first distich the ل of the rhyming words کمال and سال is the *Rawi*, | the *Relef*, and the vowel *zabar* over س and م preceding the *Relef* is called *Hazwa*. In like manner, in the second distich, the letter گ in the rhyming words نگ and سگ is the *Rawi*, the middle letter ن is the *Qaid*, and the *zabar* over ن and س preceding the *Qaid* is termed *Hazwa*.

NOTE.—The *Hazwa* before the *Relef* must be of the same kind in both the rhyming words ; but the *Hazwa* before the *Qaid* may be of the same or different kind ; as in the words بسته and شسته.

124. *Ras* is the name given to the vowel of the letter preceding the *Ta'sis*. As the *Ta'sis* letter is always *alef*, the letter preceding it cannot take any other vowel than *zabar*, and consequently the *Ras* is always *zubar*.

Eshba is the name given to the vowel of the *Dakheel* letter.

کشند اینان بدین شکل و شمايل

پدعوي دار يش عف در مقابل

(*Jāmi*.)

Here the ل of شمايل and مقابل is the *Rawi*, the ب and ب are the *Dakheel*, the *zir* below ي and

ب is termed *Eshba*, ل is the *Ta'sis* and the *zabar* over م and ق is called *Ras*.

NOTE.—*Eshba* should always be of the same sort in both the rhyming words, but when the *Rawi* letter becomes accented, in consequence of *Wasl* being annexed to it, it may be different; as in the words شاطری برا بری and برا بری.

125. *Mojra* is the name given to the vowel of the *Rawi* letter when it is joined with *Wasl*.

صبح است و زاله میچکد از ابر بهمنی

برگ صبح ساز و بزن جام یکمنی

(*Hafez*.)

Here the ن in the rhyming words بهمنی and یکمنی is the *Rawi* joined to ي, the *Wasl*, and the vowel *zir* of the ن is termed *Mojra*.

126. *Nafaz* is the name given to the vowel of the *Wasl*, joined with *Khorooj* as well as of the *Khorooj* and *Mazeed*:

تاجند بستگان خم افگنیم.: وزسگ ستم شیشه دل بشکنیم

(*Jami*.)

In the rhyming words بشکنیم and افگنیم, the *zabar* over ي, the *Wasl*, joined with م the *Khorooj*, is *Nafaz*. For an instance of the *Nafaz* of the *Khorooj* see the couplet in article No. 119.

ضرورة الشعر . Poetical License.

127. The language of Persian poetry is always brief and pithy. It suggests a deal of meaning in a few words. Besides, to meet the exigencies of the metre, Persian poets, like those of other countries, are obliged to depart from the strict rules of grammar and orthography. Their licenses chiefly consist in—

(1) Abbreviation of words:—

ترابحقه و مهره فریفتند زیراک .

چو حقه بیدل و معزی چومهره بی سروپا

(Khāqāni.)

شهی کوباورنگ دارد زمی .: کر بی سر نباشد تن آدمی

(Ferdowsi.)

منکه دارای جهان سخنم .: بندہ شاه زمین و زمّن

(Neshāt.)

مگو اندہ خویش با دشمنان

کر لاحول گویند شادی کنان

(Sa'adī.)

The underlined words are the abbreviated forms of آندہ و زمانه and زمین - زمّن - زیراکم .

(2) Enlargement of words:—

کف و ساعدش چون کف شیر نر

چشیوار و موبد دل و شاه فر

(Ferdowsi.)

چو شاه آفریدون و چون کیتاباد

(Ferlowsi.)

The underlined are the enlarged forms of پشیار and فرویدن

(3) Addition of a meaningless syllable:—

گرچه یا حیل نماند و یافت گزند
صر ترا من کنون بوم فرزند

(Sandi.)

(4) Addition or omission of a *Tashdeed* :—

گرچه سیم وزر زنگ آید چمی
در چهر سنگی نباشد زرو سیم

(Sa'adi.)

The word ز (gold) is always written without any *Tashdeed*, but here the poet, for the sake of the metre, has placed one *Tashdeed* over the letter ز.

بآدمی نتوان گفت مازد این حیوان
مگر در اعمر و دستار و نقش بیرون ش

(Sa'adi.)

The underlined word is always written with a *Tashdeed* over ر; as, در اعمر.

(5) Use of obsolete words, or words having a peculiar meaning:—

چو پر خاش بینی تاحمل بیار

(Sa'adi.)

بہستیش باید کہ خستو شویم

(*Ferdowsi.*)

The underlined words in the above hemistichs are now obsolete.

ای کہ از دفتر عقل آیت عشق آموزی

ترسم این نکتہ بہ تحقیق ندانی دانست

(*Hafez.*)

The word ندانی has a peculiar meaning here, it is used in the sense of نتوانی.

(6) Change of syntactical order of words.

(7) Omission of the sign of *Ezafat* :—

شیخنے بود اندر حرم پنجاہ سال

با مریدان چار صد صاحب کمال

(*Attar.*)

The expression میریدان چار صد is grammatically wrong, it ought to be چار صد مرید. Again صاحب کمال ought to be صاحبِ کمال.

(8) Accenting the unaccented letter :—

پیل کو تا کتف و بازو گردان بیند

(*Sa'adi.*)

The word کتف is pronounced *Ketf* and not *Kataf* as it is written here. The sign of *Ezafat* ought to be ی between the words بازو and گردان and not *zir*

which is placed at the end of بِأَزْوَاجٍ on account of preserving the metre.

Poetical Composition. نظم .

128. The last important point to be noticed on the subject of prosody is the different kinds of poetical compositions. They are of nine kinds, viz:—

- | | |
|----------------------|--------------------------|
| (1) قصيدة Qasida. | مثنوي مثنوي Masnawi. |
| (2) قطعه Qut'a*. | مستزاد Mostazād. |
| (3) مسامحة Mosammat. | رباعي Robā'ee. |
| (4) غزل Ghazal. | بيت or فرد Bait or Ferd. |
| (5) ترجيع Tarji'. | |

(1) *Qasida* (Idyllium) derived from قصّد, ‘to intend to go to somebody,’ is one of the longest kinds of poetry in Persian. Its subject is the praise of eminent persons interspersed with moral or religious reflections. The praise is generally preceded by a description of spring, garden, or the approach of the عید (new year). The introductory part of the *Qasida* is termed تغزل Taghazzol, and the poet's sudden shift from the تغزل Taghazzol to the object of his praise is called گریز. The first two hemistichs always rhyme together and the same rhyme is repeated throughout the poem at the end of every second hemistich. The

* It is also pronounced as ‘*Ket'a*’

first couplet of the poem, containing the two rhyming hemistichs, with which the poem commences, is called * مطلع Matla, the 'beginning,' and the last couplet is called † مطلع Maqta, the 'end.' The opinion of the Persians as to the exact number of distichs contained in a *Qasida* is divided. Some hold that it should not be fewer than thirteen and more than one hundred and twenty : others maintain, it should not be fewer than thirty-one and more than ninety-nine. But we find in one of the works of Sa'adi styled قصائد ناصری, a *Qasida* containing fewer than seventeen distichs ; and in the work of Qā'āni,‡ one of the latest poets of great eminence, we find *Qasidas* of two hundred distichs. Generally, *Qasidas*, having any number of distichs between seventeen and seventy, are much approved of. As these poems are always read in the presence of great personages for whom they may be composed, they ought not to be so long as to tire the patience of the hearers. A *Qasida* can be composed in any metre.

(2) *Qat'a*, derived from قطع 'to cut,' is a fragment of poetry, consisting of two or more than two distichs. It has no *Matla*, and the rhyme in the second hemistich of every couplet contained in it is the same as the rhyme of the second hemistich of the first couplet. It can be composed in any metre.

* Literally means the 'place of rising,' from طلوع 'to rise.'

† Literally signifies the 'place of cutting,' from قطع 'to cut.'

‡ This poet is celebrated for his *Qasidas* only.

(3) *Mosammāt*, derived from مسعیت, 'to string pearls,' is also one of the longest species of poetry in Persian like the *Qasida*. Its subject is generally the praise of eminent persons introduced by some description of gardens in spring, autumn, &c., or the celebration of the new year.

This poem is of two kinds: The first kind is composed after the style of a *Qasida* having couplets arranged one under the other. It has also, like a *Qasida*, the *Matla* with two rhyming hemistichs. But each of the remaining distichs has double rhymes—the two halves of the first hemistich and the first half of the second hemistich rhyme together, and the remaining half of every second hemistich has the prevailing rhyme of the poem. As these poems are generally long, we give a few distichs only to show its structure from Manoochehri and Qă'āni:—

برخیز ہان ای جارید می در فکن در باطیر
آراسته کن مجلسی از بلخ تا ارمینیه
آمد خجسته مهرگان جشن بزرگ خسروان
نارذیج و نارو ارغوان آورد از هر فاحیر
گلنار چا بیرنگها شا ہسپرم بیچنگها
گلزارها چون کنگها بستانها چون او دیر

الله نرويد در چمن بادام نکشайд دجن

نر شبنم آيد بر مسمن نه بر شگونه اند دیر

فرگس جمی در باغ در چون صورتی در سیم و زمر

وانشاخهای مورن تر چون گیسوی پر غالیم

(Manoochehri.)

نسیم خلد میوزد میگر ز جویبارها

کمر بوبی مشک میدهد هواي مرغزارها

فراز خاک و خشتها دمیده سبز کشتها

چه کشتها به شتها نرده نر صد پزارها

بیچنگ بستر چنگها بناي پشتمن زنگها

چکاوها کلنگها تذروها پزارها

زنای خویش فاخته دوصد اصول ساخته

ترانها نواخته چو زیر و بهم تارها

ز خاک رشتمن لالمها چو بسدین پیا لیها

برگ لاله لالمها چو در شفق ستارها

فکنده اند پنهانه کشیده اند زمزمه

بشانخ سروین جمه چه کیکها چه سارها

(Qd'ani.)

The second kind of *hawwā* consists of several stanzas of five or six hemistichs, all of which, when taken separately, differ in rhyme, though they are of the same metre. Only the last hemistichs of all the stanzas have a common rhyme. Other hemistichs, except the last, in every stanza rhyme with one another. See Appendix II., Poems I. and II.

Writing *Mosammāts* undoubtedly requires a great command over the language as well as a high poetic genius. Though many poets have attempted to write this kind of poetry, Manoochehri is the poet who can be said to have carried the palm of excellence.

(4) *Ghazal*, derived from *گل* "to make love with women, and to converse with them," is a kind of poetry having for its subjects human or divine love and wine. It often gives a picture of the sufferings of the despairing lover in consequence of the indifference of the object of his love; it gives a description of the beauties of the flowers of gardens in spring, and the warbling of the nightingales therein; the whole interspersed with morality, heavy strictures upon the superstitious doctrines of the hypocritical clergy, with some allusion to the loss of a relative or patron of the poet as well as to his own abject condition. It does not consist of fewer than five distichs, nor does it exceed seventeen. It has the *Matla* having two hemistichs rhyming with each other and the same rhyme is repeated at the end of every second hemistich throughout the poem.

It has also the *Maqta* in which the poet contrives to introduce his own poetic name called تخلص *Takhallos*. Sometimes the *Takhallos* is used in the couplet preceding the *Maqta* (*vide* Sa'adi's work called غزلیات ندیم).

(a) Poets generally compose a series of *Ghazals* and *Qasidas* in as many classes as there are letters in the alphabet, the first class rhyming with *alef*, the second with *ba* and so on. The book containing all the kinds of poems composed by a poet is called دیوان *Divān*.

(b) *Takhallos* is the *nom de plume* which almost all the Persian poets assume as a mark of distinction and use in their poems, particularly the *Ghazals*. Generally, they adopt their poetical *sobriquet* from (1) the names of rulers who patronize them, as Shaikh Maslahoddin Sa'adi assumed his poetical title of Sa'adi from Atabak Sa'ad ben Zangihi, who reigned over Fars; or poet Manoochehri, whose name is Ab'onnajm Ahmad, assumed the name of Manoochehri from Amir Manoochehr'ebn-e-Shamso'lma'ali; (2) from their own occupation, as Hakeem Omar,e-Khayyam, whose occupation in the early life was of a Khayyam, a tent-maker; (3) from their own name, as Amir Khosraw,e-Dehlavi took his poetic name Khosrow; and (4) from their birth-place, as Mawlānā Noor'oddin Abd'orrahman Jāmi, who assumed his poetical sobriquet from Jam, a place in Khorasan, where he was born.

(5) *Tarji* (derived from تَرْجِي, 'to bring back,' 'to repeat') is a long poem resembling a *Qasida*, but divided into several stanzas of the same metre but different rhymes, each containing a number of distichs, varying generally from five to eleven though even more than eleven distichs are found in a stanza. Just as in a *Qasida* or *Ghazal*, the first two hemistichs of each stanza rhyme, and the same rhyme is repeated at the end of every second hemistich throughout the stanza. The subject of the poem is the praise of some eminent person or a description of the beauty and love of a beloved object. At the end of each stanza there is an extra distich of the same metre but different rhyme, always bearing connection with the last distich of the stanza in meaning. Each of the stanzas is termed خانہ and the extra distich coming at the end of the خانہ is called بند. When the extra distich of one particular rhyme is repeated at the end of each of the stanzas, the whole poem is called ترجیع بند (the poem of the repeated band); but when it is of a different rhyme and is not repeated at each stanza, but each of the stanzas has at the end an extra distich of its own, the poem is called ترکیب بند (the poem of the mixed bands). For illustrations, see Appendix II., Poems III. IV. V.

(6) *Masnavi* (belonging to مثنی from two and two) is a kind of poetry composed of distichs of the same measure, each containing a pair of rhymes. This kind of poetry is generally made use

of in writing narratives, histories, fables, and stories. There is no limit as to the number of its distichs. *Booshtān* of Sa'adi, *Shahnāma* of Ferdowsi, *Yoosofwa Zolaikhā* of Jami, *Pandnāma* and *Manteq'ol-Tair* of Attār, *Masnari* of Jalāl'oddin Roomi, *Hadika* of Sanāee, *Sekandarnāma* of Nezāmi, &c., are all called *Masnavi*.

(7) *Mostazād* (increased) is a kind of poem resembling a *Ghazal*, each hemistich of which is increased by a piece of prose. The first two hemistichs, as well as the pieces of prose at their end rhyme together, and the same rhyme is repeated at the end of every second hemistich throughout the poem. The following few distichs from the *Mostazād* of *Roomi* will show very well the structure of the poem.

هر لحظه بشکل آن بت عیار برآمد	دل برد و نهان شد
هردم بلباس دگر آن یار برآمد	گر پیرو جوان شد
گه نوح شد و کرد جهانی بدعا غرق	خود رفت بکشته
گه گشت خلیل وز در نار برآمد	آتش گل ازان شد
یوسف شد و از مصر فرستاد قمیصی	آن جلوه گر عالم
در دیده یعقوب چوانوار برآمد	تادیده عیان شد
یونس شد و در بطن سمک رفت بدیریا	از بهر طهارت
موسی شده جوینده انوار برآمد	بر طور روان شد
خود کوزه و خود کوزه گر و خود گل کوزه	خود رند سیو کش
خود بر سر آن کوزه خریده ار برآمد	بسکست و روان شد

(8) *Robāee* (vide section 106).

(9) *Bait or Ferd* is a single couplet, the two hemistichs of which may or may not rhyme. Each distich gives one complete idea; the sense is not carried further in the following lines. It can be composed in any metre.

۱- اگر دندان نباشد نان توان خورد

محبیت آن بود که نان نباشد

۲- بس قامت خوش که زیر چادر باشد

چون باز کنی مادر مادر باشد

(*Sa'adi.*)

129. ملّمع 'Molamma,' brilliant,' (derived from لمع to shine) is a poem consisting of either one hemistich of Persian and one of Arabic, or one couplet of Persian and one of Arabic. Only one distich composed of a hemistich of Persian and a hemistich of Arabic is also termed *Molamma*.

پیام چیست که بریاد توکشیم مدام

و نحن نشرب شرباً کذاك القداح

(*Hafez.*)

"What is a cup of wine that we should always drink to thy health, (when) we can drink wine in large bowls like these?"

آفتابت آن پریرخ یا ملایک یا بشر

قامتست آن یا قیامت یا الف یا نی شکر

هد صبری ما تولی رذ عقلی مانثی

صاد قلبی ما تمثی زاد و جدی ماعبر

(*Sa'adi.*)

"Is that fairy-faced boy a sun, an angel, or a human being? Is that a stature or tumult, an alef, or a piece of sugar-cane? He destroyed my patience when he went away, and deprived me of my sense when he turned back; he prayed upon my heart when he walked, and increased my ardent love when he passed by."

For this kind of poetry we refer our students to the work of Sa'adi, called تَعْلِمَاتٌ

130. A poem on the praise, purity, and works of God is called تو حید Tawheed.

131. A poem on the praise of the prophets and particularly the prophet Mohammad is called نَعْتٌ Na'at.

132. A poem on the praise and enumeration of the virtues of the family of Mohammad or his companions (صحابہ) منقبت is termed Mangabat.

133. A didactic poem is termed موعظت Maw'e-zat.

134. A poem containing a personal satire or a lampoon is termed هجّ Hajw. Among Persian authors we do not find that kind of satiric writing in which the wickedness and folly of one particular nation is exposed.

135. A poem expressive of grief, sorrow, and mourning for the departed is called مُرثیہ, Marsiya (an elegy or dirge).

تفسیہ

136. The poet's insertion of one hemistich or more, or one couplet or more, from the works of some other poet, by way of quotation, into his own poem is called **تفسیہ**. The poet's name, from whose work the hemistichs or couplets are taken, may or may not be mentioned:—

خلوت خاص است و جای امن و نزیگاه انس
این که می بینم به بیداریست یارب یا بخواب
(*Häfez.*)

The last hemistich of this couplet is taken from Anvari by Häfez. The whole couplet of Anvari runs thus—

اینکه می بینم به بیداریست یارب یا بخواب
خویشتن را در چنین نعمت پس از چندین عذاب

ذوقی چنان ندارد بی دوست زندگانی
بیدوست زندگانی ذوقی چنان ندارد
(*Häfez.*)

The first hemistich of this couplet of Häfez is taken from Sa'adi. The complete couplet of Sa'adi is—

ذوقی چنان ندارد بیدوست زندگانی
دودم بسر بر آمد زین آتش نهانی

چه خوش گفت فردوسی پا کزاد
که رحمت پر آن تربت پا کیاد

میازار موری که دانه کش است
 که جان دارد و جان شیرین خوش است
 سیاه اندرون باشد و سندل
 که خواهد که موری شود تندگ دل

(Sa'adi.)

The last two couplets are taken from the Shah-nama of Ferdowsi, which Sa'adi has inserted in one of his poems in Boostan mentioning the name of Ferdowsi.

Many other instances of تصمیم will be found in the works of Persian poets.

SECTION IV.

Figures of Speech. صنایع بدیع

137. Like prosody, the figures of speech, in Persian, owe their origin to the Arabs. Aboo Tam-mam (ابو تمام) was the first Arab to introduce them in Arabic. At first he invented one kind of figure, viz. تجنيس, *Tajnees*, (*Homonym*), to which, afterwards, many more were added. As this part of composition was quite new to the Persians, they called it علم بدیع (a new science), and the various figures or rather artifices made use of therein were called صنایع بدیع i.e., the artifices belonging to the new science. These artifices are divided into صنائع معنوي (artifices as to words) and صنائع لفظي (artifices as to sentiments).

The artifices or figures of speech as to *words* that are most commonly used are:—

(1)	تجنيس	(10)	ذوقاً فيتين
(2)	ترصيع	(11)	طريق و عكس
(3)	ساجع	(12)	موشح
(4)	مقلوب	(13)	مربيع
(5)	أشتقاق	(14)	مدور
(6)	رد العجز على الصدر	(15)	مقطع
(7)	لزوم ما لا يلزم	(16)	موصل
(8)	سياقت الأعداد	(17)	تنسيق الصفات
(9)	ملون		

138. (1) * تجنيس (*Homonym*) is a play upon words in rhetoric where a poet or a prose writer uses two or more words resembling each other in some point or other, but bearing quite different significations. *Tajnees* is of eight kinds:—

(a) تجنيس تام (*Perfect Homonym*) is a figure in rhetoric in which two or more words similar in orthography and pronunciation, but different in meaning, are used:—

تذکر چشمی زندگ چشمی دور

حمد آدم ز خاک و او از نور

(*Nezāmi.*)

* *Tajnees* primarily signifies 'making homogeneous.'

" May the covetous eye be far from the small-eyed beautiful girl: all human beings are made of dust but she is made of light."

تَدْگَ چَشْمِي = a beautiful girl having small eyes; also a covetous eye.

طَمْعٌ كَرْدَه بُودَمْ كَهْ كَرْمَانْ خُورَمْ

كَهْ نَاهَرْ بَخُورَدَه كَرْمَانْ سَرَمْ

(Sa'adi.)

" I had aspired to conquer Kerman when suddenly the worms ate away my head (*i. e.*, I died and was reduced to dust)." **كَرْمَانْ** (*pl.* of **كَرْم**) = worms. **كَرْمَانْ** = name of a city in Persia.

خَوَاهِي كَهْ بَرْنَاهِيزَتْ أَزْدِيدَه رُودْ خُونْ

دَلْ دَرْ هَوَاهِي صَاحِبَتْ رُودْ كَسَانْ هَبِندْ

(Hafez.)

" If thou desirest that no river of blood may flow from thy eyes, do not set thy heart on the desire of friendship with the son of other persons."

رُودْ = a river. **رُودْ** = a son.

تَاتَوَانِي مَدَه ازْ كَفْ بَهْ بَهَارَاهِي سَاقِي

لَبْ جَامْ وَ لَبْ جَوَاهِي وَ لَبْ يَارَاهِي سَاقِي

(Selman.)

" So long as thou canst, do not, O cup-bearer, leave the brim of a cup, the bank of a river and the lips of a beloved from thy hand in the time of spring."

لَب = an edge or brim; a shore or bank; a lip.

کوفتہ برسفرہ من گومباش

کوفتہ رانان تھی کوفتہ است

(Sa'adi.)

“Order not minced meat to be placed on my table, for to a hunger-stricken person bread alone is minced meat.”

کوفتہ = a person knocked down by hunger.

کوفتہ = minced-meat.

در کلاه فقر میباشد سر ترک . ترک دنیا ترک عقبی ترک ترک
(Attār.)

“There should be three *tarks* (woollen patches) in the cap of poverty—the *tark* (renouncing) of this world, the *tark* (renouncing) of the next world, and the *tark* (renouncing) of *tark* (renouncement), that is to say, an absolute renouncement.”

ترک = one of the three woollen patches which the cap of *soofees* or *darvishes* are made of. ترک = renouncement.

شغال گفت زنهار کد ازین فکر بگذر تاچون ما ہی
خوار خود را خوار نکنی
(Kashafi.)

“Be cautious and give up this idea,” said the jackal, “so that thou may’st not ruin thyself like the heron.” ما ہی خوار = piscivorous, a heron. خوار = ruined.

(b) تجنيس ناقص (*Imperfect Homonym*) is a figure in which two words similar in orthography, but different in pronunciation and meaning are used:—

ای گدا یان خرابات خدا یار شماست

چشم انعام مدارید ز انعامی چند

(*Hafez.*)

"O you beggars of the tavern, God is your helper; do not expect any reward from a set of beasts."

نعم = انعام = a reward. (pl. of
beasts.)

گروزیر از خدابت رسیدی .: چه میخان کر ملک ملک بودی
(*Sa'adi.*)

"Had the minister feared God in the same manner as he does the king, he would have been an angel."

ملک = a king. ملک = an angel.

محترم او بوده کعبه جانرا .: محترم او بوده صرقرانرا
(*Sandee.*)

"He was a pilgrim of the *Ka'aba* of the soul; he was the confidential person to receive the secrets of the Quran."

محترم = a pilgrim. محترم = a confidential man.

نخستین ابوبکر پیر مسید .: عمر بن الخطاب بر پیش دیوم سرید
(*Sa'adi.*)

"The first Caliph was Aboo Bakr, the devoted old man; the second was Omar, the twister (breaker) of the hand of the cursed devil."

مرید (derived from اَدَاد) = devoted. مرید (derived from رَدَّ) rejected, cursed.

بُر آزاد کان کز رخنہ جستند

زیان خویش و سود خلق جستند

(Mir Hosain, e-Sādāt.)

"All those independent people (*i.e.*, *soofees*) who freed themselves from the troubles (of a religious life) tried to do harm to themselves and benefit to the people."

جستند = leapt out (from جستن, to leap).
جستند = sought from (جستن, to seek.)

(c) تکنیس زائد (*Increased Homonym*) is a figure in which two similar words, different in signification, are used, one of which has in the beginning a letter more than the other :—

قدم باید اندر طریقت نہ دم

کہ اصلی ندارد دم بی قدم

(Sa'adi.)

"A step is required in the path of righteousness and not a word; because a word without a step

(i.e., a word without an action) will have no weight."

شادی مکالمیان در قدم و مقدم تسبت
جای غم باد ہر ان دل کہ ناخواجد شادت
(زیارت)

"The happiness of the members of the assembly consists in thy footsteps and arrival: may every heart that does not wish thee happiness be the seat of sorrow."

اند کی جمال بد از بسیاری مال
(Sa'adi.)

"A little beauty is better than an abundance of wealth."

تکنیس مذیل (d) is a figure in which two similar words, different in meaning, are used, one of which has in the end a letter more than the other:—

عبد گل تازہ شد آن ساقی گلچیرہ کجاست
تاز پیمانہ بما تازہ کند پیمانہ
(Neshāt.)

"The time of rose is come again, where is the beautiful cup-bearer? Let him come to renew our promise with a cup (of wine)."
پیمانہ = a cup.
پیمان = a promise.

شکم بند دست است وزنجیر پای
شکم بندہ نادر پرستہ خدای
(Sa'adi.)

"The stomach is a fetter for the hand and a chain for the foot. He who is a slave of his stomach seldom worships God."

پیش کمان ابرویت لا بر چمی کنم ولی
گوش رکشیده است ازان گوش بمن نمیکند

(Hafez.)

"I beseech thy arched eyebrow, but it does not listen to me, since it has prepared its bow."

گوش = a notch at the end of a bow. گوش = the ear.

بر لا قامت لات بشکست خورد

"He broke into pieces the statue of *Lät* by the term *lät*.

لا is the first term of the expression لا لا الله.

لات = Name of an idol worshipped by the Arabians before the time of Mohammad.

از حسرت رخسار توای زیبا روی
از نال چو نال گشتم از مویر چو موی

(Rashid'oddin Watwat.)

"O beautiful girl, on account of the strong desire of seeing thy face I have become as lean as a reed-pen by weeping, and as thin as the hairs of the head by lamentations."

نال = complaint. نال = a reed-pen. مویر = lamentation. موی = the hair of the head.

(e) مركب (Compound Homonym) is a figure in which two words, similar in orthography and pronunciation, but different in signification, are used, one of which is a simple and the other a compound term :—

تو بدري و خورشيد ترا بندہ شده است
تا بندہ تو شده است تا بندہ شد است
(.zejh.)

“Thou art the moon and the sun has become thy slave ; and since he has become thy slave he has been shining.” The first , تا بندہ , is a compound of the conjunction لی = since, and , بندہ , a slave ; the second means ‘one that shines,’ from تا بندہ , to shine. .

ترا کر خانہ نئیں است بازی نا یں است
(Sa'adi.)

“Thou whose house is made of reeds or bamboos shouldst not have this kind of play.”

نئیں is an adjective of , نے , a reed or bamboo. نا یں is a compound of , نہ , not and , ایں , this.

نہ من از خانہ تقویل بدرافتادم و بس
پدرم نیز بیشت ابد از دست بیشت
(.Hafez.)

“It is not I alone who have fallen out of the house of piety ; my father (i.e. Adam) too has forfeited the eternal paradise.”

بیشت = paradise. بیشت is the past tense of هشتن, to let go.

برآمد زکوه ابر ما زند ران
چو مار شکننجی و ما زند ران

(Manoochehri.)

“The cloud of Măzandarăń issued forth from the mountain like a curling snake and full of rain.”

ما زند ران, is the name of a country near the Caspian sea, to the north of Gilăń. ما زند ران is compounded of ماز, rain, and زند ران, in it.

در وحی اثر کرد میل بشر : نه میلی که کوتاه بینان بشر

(Sa'adi.)

“Human inclination (*i.e.*, love) produced an effect in him too ; but not such an inclination as the mean-spirited have for vice.” بشر = mankind. بشر is compounded of ب to, for, and شر, vice.

من تا زنده ام در راه مهر تو تا زنده ام

(Rashid'oddin.)

“So long as I am alive, I am a runner on the path of thy love.”

تازنده تا ختن (from تا ختن, to run), a runner. تازنده (compounded of تا and زنده) till alive.

مرغ جائی رود که چینه بود
نه بجائی رود که چی نه بود

(Sa'adi.)

“A bird goes where grain is found, and not where nothing is to be found.” جی نہ = چینہ = grain. is compounded of something, and not.

(f) تجھیں خط is a figure in which two words similar in form, but different in signification and the distinguishing points or dots of some one of the letters which they are composed of, are employed:—

گفت از چاہت اندیشد میکردم اکنون کر در
چاہت دیدم فرحت غنیمت دانستم
(Sa'adi.)

“I was afraid of thy rank,” replied he, “but now when I found thee in a pit I made the most of the opportunity.”

جاہ = rank. جاہ = a pit.

سزد کر از چمنہ د لبران ستانی بای
چرا کہ بر سر خوبان عالمی چون تاج
(Hafez.)

“It is proper that thou shouldst receive tribute from all the beloveds, because thou art like a crown upon the head of all the beauties of the world.”

باچ = تاج = a crown.

پند است خطاب مہشران آنگہ بند
چون پند دپند و نشنوی بند نہند
(Sa'adi.)

"The first address of the great is advice and next the fetters: when they give thee advice and thou dost not listen to it, they will put thee in chains."

بُند = advice. بُند = a fetter.

هر کم زناجیر سر زلف پریشان تودید

شد پریشان و دلنش بر من دیوانه بسوخت

(*Hafiz.*)

"He who saw the chain of thy fairy-like ringlet became perplexed and sympathized with me who am mad."

پریشان = fairy-like. پریشان = perplexed.

شب تاریک و راه باریک

(*Rashid'oddin.*)

"A dark night and a narrow road."

تاریک = dark. باریک = narrow.

(g) تجنیس مطرف is a figure in which two words, similar in form but differing from each other in the final letter as well as in meaning, are used.

از شرار تیخ بودی باده سارانرا شراب

وز طعان رمح بودی خاکسارانرا طعام

(*Amir Moezzi.*)

"The drunkards got their wine from the sparks of the sword and the mean got their food from the

piercing of the spear, in battle." = شرار = sparks.
طعان = wine. طعاب = piercing with a spear.
طعام = food.

تہجیس مکرر (h) is a figure in which two or more words are used close to each other, one of which exceeds the other by a letter or a syllable in the beginning.

لaf عشق و گلر از يار زجي لaf خلاف
عشقا زان چنین مستحق چرا نند

(Häfez.)

"Bragging of love and complaining against the beloved, bravo such a contradicting boast. Such lovers are deserving of separation."

افتاد هرا با دل مکارتوكار.. افکند درین دام دو گلنا رتو نار

(Rashid oddin.)

"I happened to have some business with thy deceitful heart; thy two cheeks set this snare on fire."

139. (2). * ترصیع is a figure in rhetoric, in which the author divides a verse or a sentence into distinct parts, the words used in each corresponding with those of the other in measure and rhyme:

دلی از شکایت رسن دارم ولی از حکایت بسته
چه گویم که هر چه گویم بی گفتگو دانی و چه جویم
که از چه جویم بی جستجو رسانی

(Motamad.)

* means 'adorning with jewels.'

"I have my heart devoid of complaints and lips closed against speaking. What shall I say, since thou knowest whatever I have to say without my saying any thing, and what shall I search for, since thou givest me whatever I search for, without my searching?"

بـشـرـمـاً وـرـايـ جـلالـشـ نـيـافـتـ

بـصـرـمـنـتهـبـاـيـ جـمـالـشـ نـيـافـتـ

(Sa'adi.)

"Human beings could not fathom the extent of His greatness, and vision could not find the limit of His beauty."

بـرـسـخـاـوـتـ اوـنـيـلـ رـاـ بـخـيـلـ شـمـارـ

بـرـشـحـاـعـتـ اوـپـيـلـ رـاـ ذـلـيلـ شـمـارـ

(Mantaqi.)

"Before his liberality consider the Nile to be parsimonious, and before his valour consider the elephant to be contemptible."

عـاقـليـ رـاـ پـرسـيدـ نـدـ کـهـ نـيـکـ بـخـتـ چـيـسـتـ وـ بـدـ
بـخـتـ چـيـسـتـ گـفـتـ نـيـکـ بـخـتـ آـنـكـ خـورـدـ وـکـشـتـ
وـ بـدـ بـخـتـ آـنـكـ مـرـدـ وـ ھـشـتـ

(Sa'adi.)

"They asked a wise man 'who is fortunate and who is unfortunate?' The wise man replied 'He is

fortunate who ate and sowed and he is unfortunate who died and left (his wealth).”

اين چو پيکان بشارت بر شتابان در جوا

وان چو پيکان جواهير کش خرامان در قطار

(Anvari.)

“These were flying fast in the air like the messengers of good tidings; and those were walking in a row like elephants carrying jewels.”

140. (3) سجع* (Harmony or cadence) is of three kinds:—

سجع (c) سجع مطرف (b) سجع متوازي (a) سجع متوازي متوازن.

سجع (a) سجع متوازي is a figure in which a prose-writer makes the final words of all the parts of a sentence similar in rhyme and metre—

نا گل نرويد بلبل ساخن ندويد

(Inq.Q)

“The nightingale will never sing until the rose grows.”

در جهار هستي جزو يكى نيسنت و در يكالانگي او شكى نر
(patamot)

“In the whole world there is none but Him, and as to His unity there is no question.”

* سجع a in its primary signification means ‘the cooing of turtles.’

نہ ہر سیا رہ برجیس است و نہ ہر مظلومی جرجیس

نہ ہر سیا ہی عنبر است و نہ ہر غلامی قنبر

(Qă'ăni.)

“ Every planet is not Jupiter, nor every oppressed being is a Jerjis ; every black object is not ambergris, nor every slave a Qambar.”

(b) سجع مطرّف is a figure in which the concluding words of all the parts of a sentence rhyme with one another but do not correspond in measure :—

دھقان را کار بچان رسید و کارد با استخوان

(Kăshafī.)

“ The peasant’s affairs became desperate and the knife reached his bone (i.e., he was reduced to the last extremity).”

فلانکس راست گفتار است و درست کرد ار — کرم

بسیار است و چنر بیشمار

“ Such and such a man is true in words and upright in conduct ; he is very liberal and is possessed of numerous qualifications.”

(c) سجع متوازان is a figure used in poetry in which an author uses such words throughout a distich as correspond with one another in measure but differ in rhyme.

شا جي کر رخش اورا دولت بود دليل
 شا جي کر تيغ اورا نصرت بود نشان
 (ap-e-a'ood-o-e.)

“(He is) a king whose horse is guided by fortune; and a king, the emblem of whose sword is victory.”

ای رشک نظم من خورد حسان ثابت راجگر
 وی دست مت نثر من زند ساحبان وائل را فغا
 (Kuqāb-i-K).

“The envy of my poetry preys upon the liver of Hassan the son of Sâbet: the arm of my prose gives a slap to Sahbân the son of Wâsel.”

141. صنعت مقلوب * (4) is of three kinds:—

مقلوب (a) ، مقلوب بعض (b) ، مقلوب کل (c) مسٹوی

(a) مقلوب کل (Wholly inverted) is a figure used in poetry or prose in which two or more words that are anagrams of one another are employed:—

بہمن چون تختہ را بر تخت و خاک را بر کاخ اختیار
 کرد دختر او ہمای بر جای او نشست
 (Prof. Hairat.)

“When Bahman preferred *takhta* to *takht* (a throne) and the earth (the grave) to a palace, his

* مقلوب قلب is derived from, which signifies ‘inversion.’

† *Takhta* means a table on which dead bodies are washed before interment.

daughter Homāy took his seat, (*i. e.* when Bahman died Homāy, his daughter, ascended the throne.)”
کاخ خاک is the anagram of خاک.

رأي تو يار صواب و داد تو ماحض و داد

فتح تو حتف حسود و ضيف تو فيض مراد

(Selmañ.).

“Thy counsel is friendly to rectitude and thy justice is pure love; thy victory is the death of an enemy, and a liberal wish is thy guest.” ای, and فتح تو حتف ضيف and تو فيض مراد are the anagrams of each other.

زان ناز تو میکشند عشقان .: ای حور لقا که روح بخشی

“The lovers put up with thy pride, O fairy-faced girl, because thou art a bestower of life.” حور and روح are the anagrams of each other.

(b) مقلوب بعض (partly inverted) is a figure in poetry or prose in which two or more words, that are formed from one another by a mere transposition of letters, are employed.

تاكه آيد به ميان تيغ بر آرم ز نيام

تاكه افتد به نشان تير گشایم از شست

(Neshăt.).

“In order that it may come between, I may draw out my sword from the scabbard; in order that it may reach the target, I shall let loose the arrow

from the thumb-stall.” میان and نیام are formed from each other by the transposition of the letters ن and م.

**طرا ران آن گو سفند را دیده دیده طمع بکشادند
و کمر مکر و فریب برستند**
(*Kashfi*.)

“The robbers finding that sheep opened the eye of avarice and girded the loins of trick and deceit.” مکر and کمر are formed from each other by the transposition of the letters ک and م.

**نم زیبوده بود ساحبانی .: بازیزد آنچه گفت سبحانی
(*Sanee*)**

“It was neither out of pride for his eloquence nor out of foolishness that Bāyazeed said ‘I am pure.’ سبحانی and ساحبانی are formed from each other by the transposition of the letters س and ح.

**علم چندانکه بیشتر خوانی
چون عمل در تو نیست خادانی**
(*Sa'adi*.)

“How much soever thou acquirest knowledge thou art foolish if thou dost not put it into practice.” علم and عمل are formed from each other by the transposition of the letters ل and م.

لہر اسپ اگرچہ در مبادی حال جمیعی از سلطنت

او اکراه داشتند لکن شمايل اخلاق وي و قواعد نیکو
کرد ترتیب و تربيت ملک و سپاه وضع کرد طولی
تکشید کرد رقبه ناس رادر ربته اطاعت وي آورد

(Prof. Hairat.)

"The virtuous qualities of Lohrāsp and the good rules he laid down for the arrangement and discipline of the empire and the army soon brought the neck of the people in the snare of subjection, although they showed their reluctance for his Government in the beginning."

رقبه and تربيت, ترتب and رقبه, are formed from each other by transposition of letters.

شعر و عرش و شرع از هم خاستند

این دو عالم زین سه حرف آراستند

(Attār.)

The words *She'er* (poetry), *'Arsh* (the ninth heaven) and *Shar'a* (religion) have originated from one another; and they set these two worlds in order by these three words." شعر and عرش, شرع and شروع, are formed from each other by the transposition of letters.

(c) مقلوب مستوی (parallel inverted. Palliandrome) is a figure in which a sentence in prose or poetry can be read backward as well as forward; as also two sentences can be the anagrams of each other:—

شکر بتراؤی وزارت برکش
شو همراه بلبل بلب ۲۰ مهوش

(Amir Khosrow.)

"Weigh sugar in the ministerial scale : go to every moon-like beauty along with a nightingale."

مراد دارم — برآید یارب

All the said sentences can be read backward as well as forward. The following two hemistichs are the anagrams of each other.

مرا کزورد درک یاردارم .. مراد رای کرد روز کارم

142. اشتقاق (5) (derivation) is a figure in which an author uses in a sentence two or more words having etymological connection with one another :

فتنه ازملک شینشه رخت بیرون میبرد

پس چر خواجد کرد آزین پس چشم فتن شما

(Neshāt.)

"Sedition retires from the dominion of the emperor, what shall your seditious eyes do hereafter?"

صدق و اخلاص و درستی باید و عمرد راز

تاقرین حق شود صاحبقرانی در قرن

(Sandee.)

"Truth, sincerity, uprightness, and a long life are requisite for a fortunate man in Qaran* to be united with God."

* A village in Yaman (Arabia Felix.)

+ From a scholarly point of view the verses are not considered good, though they well illustrate the figure in hand.

دانش آن بهتر است تادانی

که شوی معترف بنادانی

(*Sandee*.)

"That wisdom is better which enables thee to confess thy ignorance."

143. ر د العجیز علی الصدر (6) (*Antistrophe or rondo*) is a figure in poetry in which a word used in the *Sadr* (the first hemistich) is repeated in the *'Ajjz* (the second hemistich) with the same or different signification:

سخن را سراست ای خردمند و بن

میا ور سخن در میان سخن

(*Sa'adi*)

"A speech, O wise man, has its beginning and end; do not bring one speech in the midst of another."

شما رغم اوندانم ازانکر . . بروون شد شم او زحد شما

(*Rashid'oddin*.)

"I do not know the extent of her love, because her love is beyond the limits of reckoning."

در عاشقی و دلبری ای دلبر شیرین

من رذیجه چو فرجادم و تو طرفه چوشیرین

(*Abd'olwæse*.)

"In point of captivating the heart, O sweet ravisher of hearts, thou art as cheerful as Sheereen, and in love-making I am as distressful as Farhäd."

محاکیط امت اعلم ملک بر بسیط
قیاس تو بر وی نگرد محاکیط

(Sa'adi.)

"The knowledge of God is like a vast ocean on
the earth, thy imagination cannot grasp it."

جان سپر ساخته ام ناوک مژگان ترا
تا همه خلق بد آنند که من جان سپرم
(Khosrow.)

"I have made my soul a shield against the arrow of thy eyelashes, so that the people may know that I am devoted to thee."

144. **لِزْوَمْ مَا لَا يُلَزِّمُ** (7) is a figure in which a poet imposes upon himself the task of necessitating the use of one or more words in every hemistich or distich of a poem, which are not quite necessary.

چون سایر نه نیستم نه هستم بی تو
 وز سایه خویشتن گستاخ بی تو
 تا سایه وسل بر گرفتی ز سرم
 چون سایر باخاک بر نشستم بی تو
 (Mojser'oddin.)

"Like a shadow, in thy absence, neither am I in existence nor in non-existence, and being without thy presence I disconnected myself from my own shadow. Since thou didst remove the shade of love

from my head, I took my seat on earth like a shadow without thy presence."

گر زدست زلف مشکینت خطائی رفت رفت
ورزپند وی شبما بر ما جفایی رفت رفت
(Hafez.)

"If an error is committed by thy musky ringlet, it does not matter; and if thy black slave treated us unkindly that does not matter too."

ای که از هر سرموی تو دلی اند رواست
یک سرموی ترا هر دو جهان فیم به باست
دھنست یک سرمویست بهندگام ساخت
اثر مموی سکافی تو در روی پیدا است

(Kamal Esmael.)

"O, on account of every hair of thine a heart is on fire: both these worlds are half worth thy single hair. Thy mouth is but the point of a hair at the time of speaking, and the effect of thy silken hair is visible in it."

145. (8) *سیاقت الاعداد (enumeration) is a figure in which a poet or a prose-writer uses numerals in an ascending or descending series, giving rise or fall to the sense by successive steps:—

یکاهنگ دو سرا و سر بعد و چار ارکان
امیر پنجم حس و شش جهات و هفت اختر

(Khāqāni.)

* Literally means 'driving or leading the numerals.'

" Each of them is unique in the two worlds, the three distances (*i.e.*, the length, depth and breadth of the universe) and the four elements; the lord of five senses, six sides and seven stars."

برخی دیگر آنست که دو تن را رتیر مکرمیت
توان داد و در بعضی سه کس را شریک توان ساخت
و نمایش چهار و پنج جائز است اما سرتی که در باب
قضیّه بومان باخاطر گذشت جز چهار گوش و دو سر
قابلیت مکرمیت ندارند
(*Kashfi*)

"There are a few other secrets, which can be confided to two persons, and in others it can be shared amongst three, and it is allowable to go as far as four and five. But the secret which is in my mind in the matter of the owls is not fit to be confided to more than four ears and two heads."

ده عقل ز نمر رواق وز چشت بیشتر
هفت اخترم از شش جهت این نامنوهشت
کز پنج حوال و چار ارکان وس روح
ایزد بدو عال م چو تو یک کس نمر سر شت
(*Mazyayhi*)

"The ten angels in the nine celestial orbs and eight heavens, and the seven stars in the six directions wrote to me this letter—' Out of the five senses,

four elements and three creations, God did not create in the two worlds a single individual like thee.””

(a) Sometimes the order of the numerals is not observed but they are mentioned at random :—

ای بر شش روز از دو حرف این هفت ایوان ساخته
زیر طاق هفت ایوان چار ارکان ساخته

“O, Thou hast created these seven palaces by two letters in six days and hast produced four elements under the cupola of the seven palaces.””

146. (9) ملُون^{*} is a figure in poetry in which a poet composes a distich or more, which can be read in different metres according as the syllables are sounded long or short.

لب تو حامي لولو خط تو مرکز لاله
شب تو حامل کوكب مر توباخت طاله

(Selman.)

“Thy lips are the protector of pearls (teeth), and thy mole is the centre of a tulip (cheek); thy night (ringlet) is pregnant with stars (jewels), and thy moon (face) is encircled with the line of a halo.””

This verse can be read and scanned in three metres.

(جزج)

ل بی تو حا م ئی لولو خ طی تو مر ک زی لا نه
مغا عیلن مغا عیلن مغا عیلن مغا عیلن

* ملُون means ‘variegated.’

(رمل)

ل ب توا حا م ي لو لو خ ط قو مر ك ز لا له
 فعلا تن فعلا تن فعلا تن فعلا تن

(مجتث)

ل بي ت حا م ي لو لو خ طي ش مر ك ز لا له
 صفا ملن فعلا تن مقاعلن فعلا تن

147. *ذوقا فيتين (10) is figure in poetry in which a poet employs two rhyming words (besides the *Radeef*) at the end of every hemistich.

غور علمش چشندہ کافر فار تیغش کشندہ کافر
 (Sanāee.)

چر خرا رہنمای حلم او بود
شرع را کد خدا ی علم او بود

(Sanāee.)

"The light of his knowledge tastes nectar: the fire of his sword kills an infidel. He was the guide of heaven to gravity and he was the master of learning in religion."

148. طرد و عکس (11) (going and returning) is a figure in which a poet composes a poem in which all the hemistichs are divided into two parts, the two

قا فيتين a possessor, and ذو *قا فيدر two rhymes.

parts of every first hemistich being repeated in every second hemistich *in the inverse order*:

دلبر جانان من برد دل و جان من
برد دل و جان من دلبر جانان من
از لب جانان من زنده شود جان من
زنده شود جان من از لب جانان من
روغه رضوان من خاک سرگوئی دوست
خاک سرگوئی دوست روغه رضوان من

(Hāfez.)

“My heart-ravishing sweetheart captivated my heart and soul. My heart and soul did my heart-ravishing sweetheart captivate. By the lips of my beloved my soul becomes alive. My soul becomes alive by the lips of my beloved. My garden of paradise is the dust of the street of my beloved. The dust of the street of my beloved is my garden of paradise.”

(a) Sometimes every hemistich is found consisting of two similar parts in the inverse order of each other:—

دارم صندی زیبا

ضايع نکند کارم

دارم صندی زیبا

کارم نکند ضایع

“I have got a beautiful mistress: a beautiful mistress I have got. My affairs she will not ruin: she will not ruin my affairs.”

(b) Sometimes, in prose as well as in poetry, a pair of words bearing a particular meaning is used, which immediately recurs in a transposed form with a different signification:—

تیغ زبان بکار تراست از زبان تیغ

کاینرا بروز کار اثر و آن بروز کار

(*Taraz-e-Yazzi.*)

"The sword of the tongue is more useful than the tongue of a sword (i.e. the tongue is more useful than a sword); because the latter becomes serviceable once on the day of battle, while the former in our whole life."

ولیک غافل ازین ما جرا که مردم چشم

ز چشم مردم چست از کمال قرب نهان

(*Qāni.*)

"But I am forgetful of this circumstance that the pupil of the eye is hid from the eye of the people on account of its extreme proximity."

چشم مستتش بر تیر خمزة چدف سینه را چون

سینه چدف رخندر ساختی و لب جا نباخشش بشکر

تنک کام دل را چون تنک شکر حلاوت بخشیدی

(*Kashfāt.*)

"Her drunken eyes were making holes in the surface of the lover's breast, resembling the surface of a butt, by the arrow of her wink; and her life-

giving lips were imparting sweetness to the palate of the heart by her sweet mouth, like a loaf of sugar."

صررو با سر رشته بار د گر. مبادا کرد دیگر کند رشته سر
(*Sa'adi.*)

"Do not go again after thy usual business, lest the guinea-worm will re-appear."

149. (12) **موشح*** (acrostic) is an artifice in which poets compose several distichs in which the first or the last letters of the hemistichs, taken in order, form the name or title of a person:—

معشوقد لم به تیر آندوہ بخت
حیران شدم و کسم نمیگیرد دست
مسکین تن من زبار مسکنن شد پست
دست خم دوست پشت من خورد شکست
(*Rashid'oddin.*)

"The beloved wounded my heart by the arrow of her love. I am bewildered and none helps me. My helpless body is crushed down under the load of affliction and the hand of the love of my beloved broke my back to pieces."

In the said *Robæe* the first letters of every hemistich, taken in order, give the name امحمد.

* **موشح** is derived from **وشح**, 'a lady's belt.'

150. (13) مربع (square) is an artifice in which poets compose a short poem of four verses, which, when read lengthwise, give the same verses as those when read breadthwise:—

بچانب نکارا کرد اری وفا . . . نکارا وفا کن بدل بی جنا
کرد اری بدل دوستی مرمراء . . وفا بی جنا مرمراء خوشترا

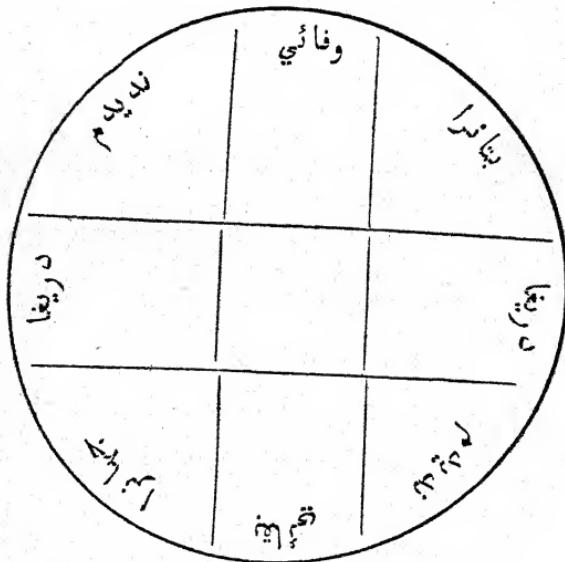
(Rashid oddin.)

وفا	کرد اری	نکارا	بچانب
بی جنا	بدل	وفا کن	نکارا
مرمراء	دوستی	بدل	کرد اری
خوشترا	بی جنا	مرمراء	وفا

151. (14) مدور (circular) is a figure in which a poet composes a couplet in a perfect metre formed by the repetition of one foot, and arranges all its portions corresponding to the metrical feet in the inside of the circumference of a circle, which can

be read from any position giving at a time a couplet differing but very little in meaning from the original :—

ندیدم دریغا جهان را بقائی . . . ندیدم دریغا بتانرا وفائی



The following two hemistichs also, if arranged similarly in a circle, can be read from any position:—

1—نگارینا جفا کردی بیازردی دل مارا

2—ترا شد بدولت جهانی مستخر

152. (15) مقطع (cut into pieces) is a figure in which poets compose verses, all the syllables or words of which consist of letters that are never joined to those following them:—

زار وزردم ز درد آن دل دار
درد دل دار زرد دارد وزار
(Rashid'oddin Watwat.)

"By the pain of that beloved I have been weak and pale; the affliction of the beloved keeps me pale and weak."

رخ زرد دارم ز دوری آن در .. زده داخ دردم درون دل آذر
(Jāmi.)

"I have a pale face on account of separation from that door; the mark of affliction has set my heart on fire."

153. مقطع (united) is the opposite of موصل (joined). i.e., a figure in which a poet composes a verse in which all the words or syllables consist of letters that are joined to one another:—

لې تو حامي لو لو خط تو مرکز لاله
شب تو حامل کو کب سر ته با خط باله

(Selma.)

For the translation of this couplet refer to section 146.

خطت خضر و جعد کجیت مشک تبت
تنت سیم و لعل لب تنک شک
(*Tāmi.*)

"Thy fine soft hairs are *Khezr* and thy curling ringlet is like the musk of Tibet; thy body is like silver, and red lips like a loaf of sugar."

154. (17) * تنسيق الصفات is a figure in which a poet uses numerous simple or compound adjectives as attributes for one person or thing :—

زلف آشغناه و خوی کرده و خندان لب و مسست
پیرهین چاک و خزل خوان و صراحی در دست
فرگش عربده جوی و لمیش افسوس کنان
نیم شب مسست ببابلین من آمد بنشست
(*Hâfez.*)

"With dishevelled hair, wet with perspiration, laughing lips and drunk, with a torn shirt, singing odes and a bottle in the hand, with railing eyes and pitiful lips, she came to my bed at midnight and sat."

155. The artifices or figures of speech *as to sentiments* that are most commonly used are :—

(1)	ایهام or توریر	(8)	ارسال المثل
(2)	تصاد	(9)	تجزید
(3)	لغ و نشر	(10)	اغراق or مبالغہ
(4)	مراعات النظیر	(11)	تضليل
(5)	محتمل الصدیف	(12)	استدران
(6)	سؤال و جواب	(13)	حسن التعلیل
(7)	تجاذل عارف	(14)	مشاكير

* This expression literally means ' arranging the adjectives in order.'

156. ایہام † or توریہ (allegory) is a figure in which a poet uses one or more words that have two distinct significations, one of which only he feigns to mean in order to conceal the other he really has in design :—

بخدا گر خدا شوی نشوم .. بندہ ات گر شوم قرمسا قم
تو فر آئی کر اکل و شریت بود .. کہ زاد رار و کہ زاطلاق
(Qayem Maqam.)

" I swear by God that even if thou become a god, I shall not be thy slave ; and if I be, I am a cuckold. Art thou not the same man whose food and drink now consisted of my liberality and then of the stipend I used to give thee ? "

In the above verses *Edrar* and *Etlaq* have two distinct significations. *Edrar* means liberality ; it also means 'to urine' (from, در, to flow). *Edrar* in the latter signification is a decent word to be used in good societies.

فلا نکس رفتہ است کہ ادرار کند " Such and such a man is gone to make water." The term *Etlaq* is used in the military department for a stipend or pension. It is also used as a medical term meaning 'diarrhoea' or 'a stool.' " He is subject to diarrhoea." The intended meaning of the second couplet, then, is " Art thou not

† Derived from ' doubt.'

the same person who used to live on my urine,
and stool?"

آن کوک طباخ بدان چندین نان
مارا بلمی چمی ندارد مهمان

(Rashid'oddin.)

"That son of a cook with so many loaves of bread
does not treat us with a thin slice of bread." The
term *lab* means also the lip, and hence the hidden
meaning is 'he does not allow us to kiss his lips.'

گفت در بام برو آن خاک در گفتم با چشم
گفتمش ریزم کجا گفتا بسر گفتم با چشم

(Taraze-Yazdi.)

The doorkeeper told me to sweep the dust of my
beloved's door; 'Most willingly,' replied I. I asked
him where to throw it; 'On thy head,' replied he;
'Most willingly,' said I." با چشم means 'with the
eye, i.e. most readily or willingly.' Also it means
literally 'in the eye.' The intended meaning, then,
is "I asked him where to throw it; 'On the head,'
replied he; 'In the eye,' said I." The lover does
not only like to throw the dust of the door of his
beloved on his own head but even in his eyes.

من ز قاضی پسار می بچشم .. او بزرگی نمود و داد بیمین
(Rashid'oddin.)

"I wanted the left hand of the Qazi, but he
showed his greatness and gave his right hand."

means 'the left hand' as well as 'money' or 'wealth.' The word يمين too, means 'the right hand' as well as 'an oath.' The desired meaning of the couplet, then, is—

"I wanted the Qazi to give me wealth, but he showed his greatness and gave me an oath, i.e. made me to swear."

شیخ الرئیس بوعلی سینا روزی در بازار نشسته بود
روستائی در گذشت برہ برد و ش گرفتند — حکیم پرستید
که این برہ بچند است روستائی گفت بیکدینار بوعلی
گفت برہ را اینجا بگذار و برو ساعتی دیگر باز آی تا
بها یش دزم روستائی بوعلی را شناخت گفت تو حکیم
عالی ندانی که برہ در مقابل ترا زوست تا بها بر
نسنگی برہ بخانه نبری بوعلی را از حسن جواب
آن روستائی عجیب آمد او را آنچه اضعاف بھای
برہ بود بدأ

"Shaikh'orra, is Boo'Ali Sinā (Avicenna) was one day sitting in a market, a villager with a lamb on his shoulder passed by him. 'What is the price of this lamb,' asked the philosopher. 'One dinār,' replied the villager. 'Leave the lamb here, go and come back after an hour,' said Boo'Ali, 'I shall give its price.' The villager recognized Boo'Ali and said 'Thou art a learned philosopher; dost thou not know that the sign Aries is opposite the sign Libra? Thou canst not

carry the lamb home, unless thou givest the price.' Boo'Ali was astonished at getting such a witty reply from that villager and gave him double the price of the lamb." بُرَة means 'a lamb' as well as 'the sign Aries.' In like manner, تِرْاز وَ تِرْيز means 'a scale' as well as 'the sign Libra.' The villager really intended to say that the scale was near the lamb, Boo'Ali might weigh it and tell down the price.

157. (2) * تصاد (antithesis) is a figure in which a poet or a prose-writer makes use of two or more contrary terms.

جهان را بلندی و پستی توئی

ندانم چه ہر چہ هستی توئی

(Ferdousi).

"Thou art the sublimity and lowness of the world; I do not know what Thou art, whatever exists is Thou."

زیک شاخیم اگر شیرین اگر تلخ

زیک بزمیم اگر چشیار اگر مسنت

(Mo'tamad.)

"Whether sweet or bitter we belong to one branch; whether sober or drunk we are from one and the same assembly."

* Derived from ضد, 'opposite.'

مدت لیو را خمسمت
باده نیک را بدهست
هر طرب را برآ برآست
هر یمین را متناسب است *(Khāqāni.)*

"The time of pleasure ends in sorrow: wine of a good quality brings on crop-sickness of a bad nature. Every pleasure is accompanied with pain: every right hand has its left too."

درشتی و نرمی بهم در بد است
چون رگ زن که جراح و مرهم ند است
(Sa'adi.)

"Severity tempered with lenity is preferred, like the phlebotomist who inflicts a wound and applies a plaster too."

که در وصال تو آنده بود نبیب فراق
که در فراق تو شادی بود امید و صالح (Hakim Qatran.)

"The dread of separation is painful during the time of union ; and the hope of union is pleasurable during the period of separation."

ترا آن بدر که روی خود زمشتاقان بپوشانی
که شادی جهانداری غم لشکر نمی ارزد
(Hafez.)

"It is better that thou shouldest hide thy face from the lovers; because the pleasure of monarchy is not worth the anxiety of an army."

ایں مثل برای آن آوردم تابداني کر نوش ناز و
نعمت بی نیش آزار و ماحذت نیست
(*Kāshafī*.)

"I related this tale in order that thou mayst know that the honey of happiness and ease is not without the poison of affliction and trouble."

158. (3) لف و نشر (twisting and dispersing) is a figure in which a poet at first twists, that is to say, mentions conjointly a number of different words or expressions and then disperses and distributes each of them to each of the other number of different words or expressions mentioned in the following verse or verses. If the distribution be made in a regular order the figure is termed لف و نشر مرتب and if it be without a proper order, it is called لف و نشر مختلف. Out of the following quotations the first three illustrate the figure and the rest are instances of لف و نشر مختلف

جهان بخششی کرداری وقت جود و حرب و مهر و کین
کف حاتم تن رستم دم عیسی دل حیدر

(*Abd'olwāse*.)

"Thou art a king having in the time of liberality war, kindness, and revenge, the hand of Hatem,

the body of Rostam, the breath of Jesus, and the heart of Haidar."

بروز نبرد آن یل ارجمند
بشمیر و خنجر بگرز و کمند
برید و درید و شکست و بربست
یلانرا سرو سینه و پا و دست

(Ferdousi.)

" On the day of battle that noble hero cut, tore, broke and bound the head, breast, foot and hand of the warriors by a sword, dagger, mace and noose, respectively."

زعکس عارض و جعد و بنا گوش و دو چشم تو
دمد لاله چمد سنبل فتد نسرین پرد عیبر

(Khosrow.)

" By the reflection of thy cheeks, locks, the lobe of the ear, and the two eyes, the tulip blooms, the hyacinth moves to and fro, the wild-rose bends down and the narcissus flies in the air."

بچین و روم و ترک و ہند پیشست بر زمین مالند
جین فغور و رخ جیپال و سرخان و لب قیصر

(Abdullah.)

" Before thee, the Faghfoor of China rubs his forehead on the ground, the Jaypäl of India his face, the Khâqân of Turkestan his head, and the Caesar of Rome his lips."

شهر قزل ارسلان کرد دست و دلش
از جهان نام بکر و کان برداشت

(Moojeero'ddin.)

"The hand and heart of king Qazal Arsالن
acquired the name of a mine and sea respectively."

159. مراعات النظير (analogy) is a figure in
which a poet employs all the correlative terms :—

چندین هزار تیر معانی ز شست طبع
دادم گشاد و نامد از آن بر نشانه همیج

(Kamāl Esmael.)

"Several thousand arrows of thoughts I discharged
from the thumb-stall of my mind, but none of
them reached the mark."

ای در هر دی چو باز و در کینه عقاب
عنقا بتکبری و طوطی باخطاب
از باده بطی فرست هر قمری را
چون چشم خروس در شبی چه ماجحو غراب

(Sorāj'oddin Qomree.)

"O thou who art like a falcon in manliness, and
an eagle in revenge, a phoenix in pride and a parrot
in speaking, send a bottle of wine as red as the eye
of a cock to Qomree (a turtle-dove) at a night as
black (dark) as a raven."

فرزین صفتا که میست غمها ف شدم
وز اسپ بیادہ جنایات شدم
از بازی فیل و شاه چون در ماندم
رخ بر رخ او نباده و مات شدم

(Khayy.)

"O thou like Farzeen (the queen at chess), I have been intoxicated by thy sorrows; and from the horse I am reduced into a *piyāda* (the pawn at chess) on account of thy cruelties. When I could not move the elephant and the king, laying the *Rokh* (the rook or castle at chess) opposite to her *Rokh* I have been checkmated."

دو چشم شوخ تو برج زده ختا و ختن
باچین زلف تو ماجھین و چند داده خراج

(Hafez.)

"Thy two sprightly eyes have overthrown *Khata* and *Khotan* (names of districts in Tartary); and Barmah and India have given tributes to the curls of thy ringlet."

نکار من که بمکتب نرفت و خط ننوشت
بغذرے مسئلے آموز مد مدرس شد

(Hafez.)

"My beloved, who neither went to school nor wrote a letter, teaches arguments by her wink to a hundred professors."

160. (۵) ماحتمل الصدرين is a figure in which a poet composes verses that are capable of two contrary interpretations:—

ای خواجہ ضیا شود ز روی تو ظلام
با طلعت تو عیش نماید ماتم

(Rashid'oddin.)

“O lord, darkness becomes light by thy face ; and mourning appears to be pleasure by thy countenance.” Or

“O lord, light becomes darkness by thy face ; and pleasure appears mourning by thy countenance.”

161. (6) سوال و جواب (a dialogue) is a figure in which a poet writes a poem in questions and answers.

یار گفت از ما مکن قطع نظر گفتم باجشم
گفت قطعاً چم مبین سوی د گر گفتم باجشم

(Halāli.)

“‘Do not turn thy eyes from me,’ said the beloved; ‘Most willingly,’ said I. ‘Do not at all look at others,’ said she; ‘Most willingly,’ replied I.”

چو زر شدند رزان از چه از نهیب خزان
بکیند گشت خزان با که با سپاه رزان
بریخت که گل سوری چه ریخت برگ چرا
ز هجر لاله کجا رفت لاله شد پنهان

(Farrokhi.)

"The vines have grown pale; from what? from the dread of Autumn. Autumn has gone to fight; with whom? with the army of vines. It let fall, who? the red rose; what did it let fall? leaves; why? on account of the separation of the tulip: where did the tulip go? it is hid."

162. (7) عارف تجاهل is a figure in which a poet pretends ignorance of a thing or an event which he is fully aware of. The elegy, composed by Kamāl'oddin Esmael on the death of his son (*vide* Appendix II., No. VI.) will, we believe, well illustrate the figure:—

163. (8) المثل ارسال is a figure in which a poet contrives to insert in a couplet a well-known proverb or maxim. When two such proverbs are inserted in a couplet the figure is termed ارسال المثلين.

آن دم که دل بعشق دهی خوش دمی بود
در کار خیر حاجت بیچ استخارة نیست

(Häfez.)

"That moment when thou givest thy heart to love is a happy moment: a good business needs no prognostic."

این تانی از بی تعلیم تست
صیر کن در کار دیر آید درست

(Room.)

"This delay is for thy instruction: have patience in every business, for he that comes slow comes sure."

اندک اندر بهم شود بسیار

دانه دانه سست غلبه در انبار

(Sa'adi.)

"Little by little becomes much: grain by grain becomes a quantity of corn in a barn." (Many a little makes a mickle).

164. تجربه (9) is a figure in which a poet, generally in the concluding lines of a *Ghazal*, creates an imaginary person out of himself, and calls him by his own name, considering himself to be quite a different person from him:—

چهارچو حافظ بر غم مدعیان

شعر رندانه گفتنم چوں است

(Hafez.)

"In spite of enemies I desire to write profligate verses like Hafez."

نشاط قیمت بیگانگی زخلق چه داند

من این معامله دانم که آشنایی تو باشم

(Neshāt.)

"What can Neshāt know as to the value of being a stranger to the world! I know it, because I am thy friend."

نظيري را به مجلس بردم امروز و غلط کردم
مرا رسوائی عالم ساخت چشم گرید آلودش
(Nazeeree.)

"I took Nazeeree to-day to the assembly, but I made a mistake, because his weeping eyes disgraced me in the public."

165. مبالغہ or اخراق (hyperbole) is a figure in which a poet or a prose writer strains every nerve of his to give an exaggerated account of a thing or person, which is quite impossible for human understanding to believe:—

بدریا گر؛ فی تیغ بلاک .: بما جی کار گوید کیف حالک

"If thou were to strike thy sharp sword on the sea, the cow will ask the fish 'How dost thou do?'"

According to the belief of the ignorant class of people the earth is supposed to rest on a cow standing on a fish. The poet with this idea in his mind exaggerates the great strength of the person and says that if he were to strike the sea with one blow from his sword, the effect of it will be felt not only by the cow but by the fish too.

گذر ایشان بر دامن کوچی افتاد که قله اش با سبز
خنگ فلک عنان در عنان داشتی و کمرش با سطح
منطقه البروج رکاب در رکاب داشتی
(*Kashafi*.)

"They happened to pass by the skirt of a mountain, the peak of which kept rein-in-rein with (*i.e.*, was as high as) the bay horse of the sky, and the middle of which kept stirrup-to-stirrup with the surface of the Zodiac."

شود کوه آهن چو دریای آب
اگر بشنود نام افراسیاب

(*Ferdowsi.*)

"If the mountain of iron were to hear the name of Afrāsiyāb it will be changed into a sea of water (out of fear)."

166. تفسیر (11) (explanation) is a figure in which a poet employs several unconnected terms or expressions that are likely to require explanation, and in the next couplet tries to explain all of them :—

یا ببر بندد یا گشايد یا ستاند یا دهد
تاجهان باشد چمین مرسا جرا این یاد کار
آنچه بستاند ولایت آنچه بدده خواسته
آنچه بندد دست دشمن آنچه بگشاید حصار

(*Onsori.*)

"Either he will bind, conquer, or acquire, or give, all this will be remembered of the king as long as the world exists. What he will acquire is dominion, what he will give is riches, what he will bind is the hand of a foe, and what he will conquer is a fortress."

زانم چمید جی کر ترا در خزانہ نیست
یعنی کریم را نبود در خزانہ هیچ
(*Kamāl Esmaeel.*)

"Thou givest me what thy treasury contains not, i.e., 'nothing' which is not found in the treasury of the liberal."

167. (12) اسٹد راک (emendation) is a figure in which a poet first gives the description of a thing or person, but afterwards rejects and changes it in order to intensify it the more:—

تو گھنٹی کر الماس مرجان فشاند
چر مرجان کر درکین چمی جان فشاند
(*Ferdowsi.*)

"Thou wouldest say that the diamond (i.e., sword) poured down coral: what is coral? No, it poured down life in battle."

ساقی بده آن کوزہ یاقوت روآن را
یاقوت چر باشد بده آن قوت رو انرا
(*S'aadi.*)

"O cup-bearer, give me that bottle of flowing ruby: what is a ruby? No, give me that food of life."

آسمانی نی کر ثابت رای نبود آسمان
آفتایی نی کر زاید نور نبود آفتاب
(*Anvari.*)

"Thou art the sky, no, the sky is not of steady mind. Thou art the sun, no, the sun's light is not increasing."

168. (13) حسن التعليل is a figure in which a poet assigns a fanciful, though elegant, reason for the description of a thing or person :—

تاجشم تو ریاخت خون عشق
زلف تو گرفت رنگ ماتم

(Khāqāni.)

“Since thy eyes shed the blood of lovers, thy ringlet has taken the colour of mourning (*i.e.*, black colour).”

ز بهار آنکه چمیگرید ابر بی سبی
چمی بالخندد برابر الام و گلزار

(Onsori.)

“Because the cloud weeps (*i.e.*, it rains) without any reason, the tulip and the garden laugh at it.”

آنزلف مشکبار بران روی چون بهار
گر کوتاه است کوتهی ازوی عجیب مدار
شب در بهار روی کند سوی کوتهی
آنزلف چون شب آمدۀ آنروی چون بهار

(Amir Moezzi.)

“If that musky ringlet hanging on that spring-like face be short, do not be astonished at its shortness ; because night is always short in spring, the ringlet being night, and that face being spring.”

الام که بدل گره شدش دود
از آه منسنت حسرت آلود

(Khosrow.)

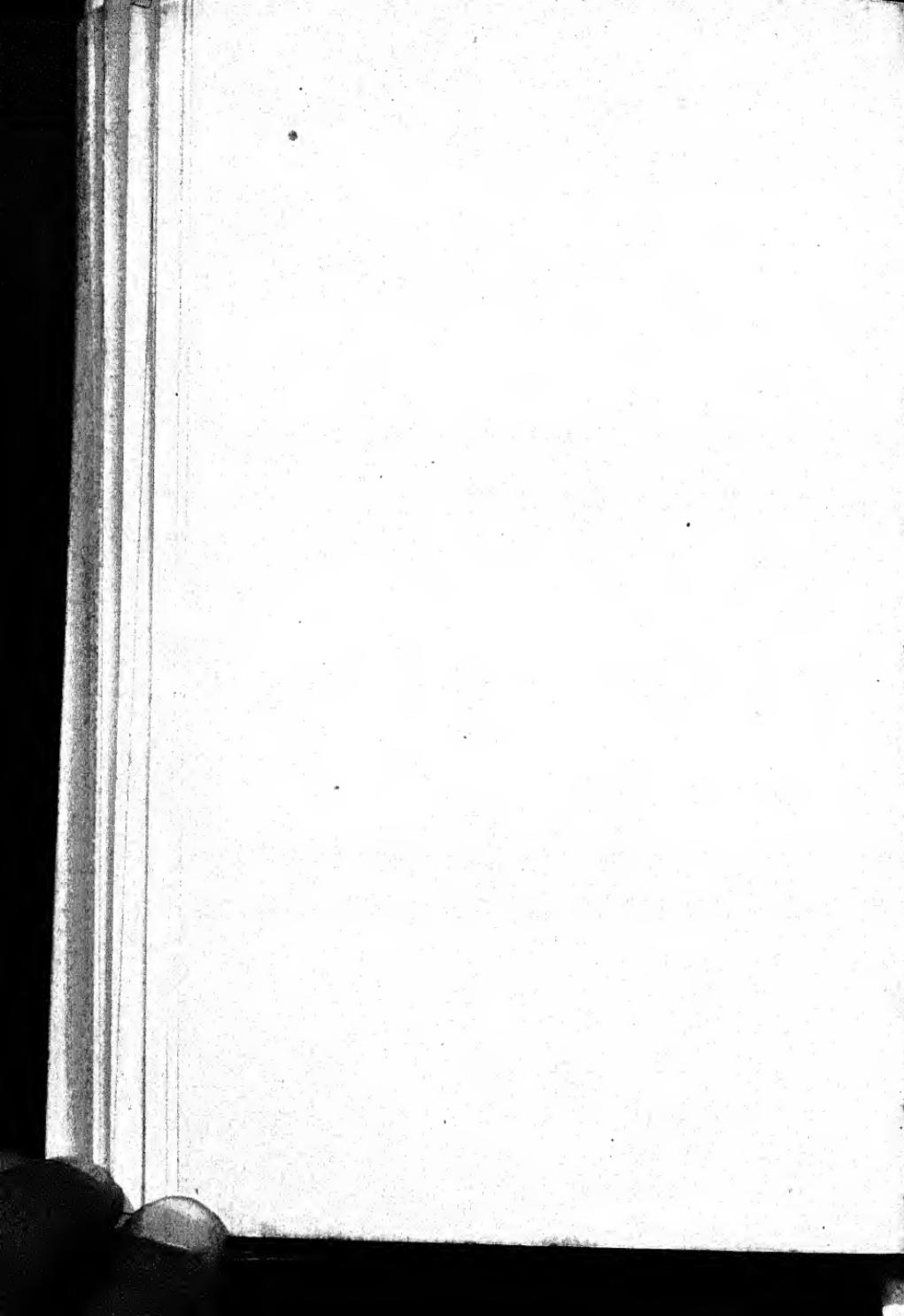
"The tulip, in whose heart the smoke is formed into a gland, is so grievous on account of my sigh."

169. مُشَاكِلہ (14) (conceiving a similar idea) is a figure in which a poet tries to apply the meaning of a term to some other term that can apparently have no connection with it:—

لب سوال سزاوار بخیر بیشتر است
عبث بخرفہ خود بخیر میزند درویش

(Mirza Saeed.)

"It is the lip of question (spirit of begging) that should rather be stitched up: a darvish stitches his garment in vain."



APPENDIX I.

MALCOLMKHAN'S SYSTEM OF PERSIAN ORTHOGRAPHY.

Foreigners and natives of Persia alike complain of the difficulty experienced in the reading and writing of the Persian language. There are three modes of writing this language—*Naskhee*—*Nasta'leey* and *Shekasta*, the last of which is simply barbarous and intolerable, though mostly used in writing letters and correspondence. This difficulty, however, is now remedied, and the long-felt need of having some new mode of writing and reading characters is supplied at last. His Excellency Mirza Malcolmkhan, the Consul-General of Persia, now residing in London, has revised and reformed the Persian Alphabet and invented a new system of orthography. This new system, to say the least, is highly rational and extremely easy. It is said that it has been approved of by His Majesty the Shah of Persia and the learned men of his kingdom. Nay, it is also reported that a royal mandate has been issued that every correspondence, private or official, should be carried on in these reformed characters and new system of orthography. If this be true, it is expected that in

no long time all books and manuscripts written in the usual characters will have to undergo a great revolution.

To acquaint our students we have given below a table containing the reformed letters against each of the usual ones :—

Reformed.	Usual.	Reformed.	Usual.
ك	ك	ك	ك
ك	گ	ي	ي
ل	ل	ي	azma =
م	م	zir =	
ن	ن	zabar =	
و	و	—	pish =

(a) The signs *Madda* (-) and *Tashdeed* (-) are entirely dispensed with. Two letters are used in their place.

The most remarkable features of these reformed letters are (1) that, unlike the usual characters, they never change their forms in the composition of a word ; and (2) that they are never joined to, but are placed by each other while constructing a syllable or a word.

The primitive vowels that are not hitherto written over or below a letter will now be placed wherever required.

The following story is printed in this book, with a view to initiate our students in this new system introduced by His Excellency Mirza Malcolmkhan :—

يَاكِيْ دا آن وُذادا پِسَادي كَاوَهَان
 ٧وَه بِي شَه > آن، شِمَان > فِي دِسَّاهَه
 كِه مِادِي نِدَه آدِبِي اَتِي كُن مِكَادِ
 عاقِل شَاهَه دَوْذَكِ أَدِي آعَلِي مِ
 كِه دَه مُيَاثِثَاد نِبَوَه بِي شَه
 بِه دَه ٧اهَه فِي دِسَّاهَه كِه اَيِن
 عاقِل نِمِي شَاهَه وَه مِدَه دِي وَهانَه
 كِه دَه

قاطعه

اهِيْ جِ صَيِقَال نِكَو نِه آن دَه كِه دَه
 آلهانِي دَه كِه بَاهَه كِه بَاهَه ٧اهَه
 هَاهَه ٧هَه دِي اَيِمِي اَفَهَه كِه آنَه ٧هَه شَه وي
 چِون كِه آنَه شَه بِه لِي > آنَه ٧اهَه
 خَاهَه عَيِسِي اَكَاد ٧هَه مِكَاه دَاهَه
 چِون ٧هَه يِاهِي > آنَه وَه خَاهَه ٧اهَه

The Golestan of Sa'adi and other Persian, Arabic, and Turkish books have been published, copies of which can be had from the Editor of the *Akhtar, Islambool, Constantinople.*

APPENDIX II.

L.

Mosannat.

ندا نماز کود کی شکو فند از چر پیر شد
 نخورده شیر عار غمش چرا بر نگ شیر شد
 گمان برم که چماجیو من بدام غم اسیر شد
 زپا فنکند د لبرش چر خوب د ستگیر شد
 بدی چندین برند دل ز عاشتشان نگار جا

درین بیار هر کسی جوای راغ دار دا
 بیاد باغ طلعتی خیال باغ دار دا
 بد تیره شب ز جام می بکف چراغ دار دا
 همین دل منست و بس که درد و داغ دار دا
 جنگر جو لار پر ز خون ز ششی گل عذارها

بهار را چه میکنم چو شد زبر بهار من
کناره کردم از جهان چو او شد از کنار من
خوشاد خرم آندمی کرد بود یار یار من
دو زلف مشکبار او باچشم اشکبار من
چو چشمم کرد رو شناکند مارجا
(Qā'āni.)

II.

Mosammāt.

آمدہ نوروز ھم از با مداد آمد نش فرخ و فرخنده باد
 باز جهان خرم و خوب ایستاد مرد زمستان و بهار ان بزاد
 ابر سید رو بچمن بوی داد
 گیتی گردیده دارالقرار
 روی گل سرخ بیارا ستند زلفک شمشاد بر پیر استند
 کبکان بر کوه بتک خاستند بلبلکان زیر وستا خواستند
 فاختگان چمبر بنشا استند
 فای زنان بر سرشان چنار
 لاله بشمشاد بر آمیختند زاله بگلزار در آویختند
 بر سران مشک فرو بیاختند وز بر این در فرو ریاختند
 نقش و تماثیل برانگیاختند
 از دل خاک و دونخ کوچسار

(Manoochehri.)

III.

Tarji Band.

ای زلف تو چر خمی کمندی چشم بتکشمر چشم بندی
 ساخرام بدین صفت مبادا کز چشم بدلت رسد گزندی
 یا چهره بپوش یا بسوزان عاقل نشود بهیچ بندی
 دیوانه عشقت ای پریروی

تلخست دهان شیشم از عبر
 ای سرو بتامتش چر مانی
 زیباست ولی نم هر بلندی
 بر گرید زنند بوستکندي
 گریم با مید و دشمنانم
 ای کاش ز در در آمدی دوست
 تا دیده دشمنان بکندي
 در تو رسد آه درد مندي
 ای آینه ایمنی که ناگاه
 یارب چر شدی اگر بر حمت
 یکروز بخوان حدیث سعدی
 باشد که بگیرد. از تو پندتی
 یکچند بالخیره عمر بگذشت
 بنشینم و صبر پیش گیرم
 دنباله کار خویش گیرم

آونخ که چو روزگار برگشت
 برگشتن ما خسرورتی بود
 پروردۀ بدم بروزگارش
 غم نیز چه بودی ار برفتی
 رحمت کن اگر شکسته را
 عذرش بندر ار بزیر سنگی
 من مانکن خاک کوی عشقم
 زین باحر عصیق جان بد و برد
 بیچارگی است چاره عشق
 بنشینم و صیر پیش گیرم
 دنباله کار خویش گیرم

از روی تو پرده بر نینداخت
 آن هرخ که بال و پر نینداخت
 آنرا که چو شمع سرنینداخت
 تا جان چو پیاده در نینداخت
 در باخت سرو سپر نینداخت
 خون خورد و ساخن بدر نینداخت
 از بهر تو در خطر نینداخت
 صید از تو ضعیف تر نینداخت
 روزی سو ما نظر نینداخت
 برمیں افکند و گر نینداخت
 نو مید نیم که چشم لطفی
 بنشیتم و صبر پیش گیرم
 دنباله کار خویش گیرم

(Sa'adi.)

IV.

Tarji Band.

ای فدای تو هم دل و هم جان وی نثار رهت هم این و هم آن
 دل فدای تو چون توئی دلبر جان نثار تو چون توئی جانان
 دل رهاندن زدست تو مشکل جان فشاندن ببای تو آسان
 رراه وصل تو راه پرآسیب درد عشق توده بی درمان
 بند گانیم جان و دل برکف چشم بر حکم و گوش بر فرمان

گر دل صلح داری اینک دل و رس رجنگ داری اینک جان
 دوش از شور عشق و جذبه شوق هر طرف میشنا فتم حیران
 آخر کار شوق دید ارم سوی دیر مغان کشید عذان
 روشن از نور حق نه از فیران دید در طور موسی عمران
 پیری آنجا با آتش افروزی
 باد ب گرد پیر مغمبچگان
 چهر سیمین عذار و گل رخسار
 چنگ و عود و دف و ذی و بوبط
 ساقی ما هر روی و مشکین موی
 من مخ و مغزا ده موبد و دستور
 من شرمنده از مسلمانی
 پیر پرسید کیست این گفت
 گفت جامی دهیدش از می ناب
 ساقی آتش پرست و آتش دست
 چون کشیدم نه عقل ماندونه روشن
 مسست افتادم و دران مستی
 این سخن می شنیدم از اعضا
 چهر سیمین عذار و گل رخسار
 چنگ و عود و دف و ذی و بوبط
 ساقی ما هر روی و مشکین موی
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 چون کشیدم نه عقل ماندونه روشن
 مسست افتادم و دران مستی
 این سخن می شنیدم از اعضا

که یکی چست و هیچ نیست جز او

و حدة لا الہ الا ہو

از تو اید نوست نگسلم پیوند ور بتیغم برند بند از بند
 المحتقارزان بود زما صد جان وز دهان تو نیم شکر خند

ای پدر پند کم ده از عشقم که ناخواهد شد اهل این فرزند
 من ره کوبی عافیت دانم چکنم کاوفتاده ام بکمند
 پند آنان دهنده خلق ایکاش که ز عشق تو میدهندم بند
 در کلیسا بد لبری ترسا گفتم ای دل بد ام تو در بند
 ایکه دارد بتار زنارت بر سر موي من جدا پیوند
 ره بوحدت نیافتن تا کي ننگ تثلیث بر یکی تا چند
 نام حق یگانه چون شاید که اب و این و روح قدس نهند
 لب شیرین کشود و با من گفت و زشکرخند ریاخت از اب قند
 که گر از سر وحدت آگاهی تهمست کافری بما میسند
 در سر آئینه شاهد از لی پرتو از روی تا بنک افکند
 سر نکرد بپیشم ار اورا پرنیان خوانی و حریر و پرند
 مادرین گفتگو که از یکسو شد ز ناقوس این ترانه بلند
 که یکی هست و هیچ نیست جزا و
 وحدة لا الہ الا ھو

(Hatef.)

V.

Tarkib Band.

ساحر دیر مغا ثرا در گشوند دری از خلد بر کشور گشوند
 دری زانده بروی خلق بستند ز شادی صد در دیگر گشوند
 ازان یک فتح باب ابواب رحمت بروی مسلم و کافر گشوند

بروز نشاء می لشکر عیش دو عد کشور بیک ساخرگشودند
پی تقلیل خون مینای می را رگ اندر جام بی نشتر گشودند
مسکنگ پرده دلان افلائ زچهرب شاهد تهاور گشودند
بصاخن باغ اطفال ریا حین زهر سو طبله عنبر گشودند
وشاقان از بیاض صفاخه روی بتقتل عاشقان ماحضر گشودند
بهشتی ز آتش نمرود رخسار بر ابراجیم بن آذر گشودند
گره کردند باز از زلف مشکین گره از کارها یکسر گشودند
بنقش طاس فرآدان عشرت زشش جانب در شش درگشودند
خطیبان طرب منبر نهادند دبیران فرج دفتر گشودند
پس انکه هر یکی از خطبه فتح زبان در مددحت داور گشودند

شجاع السلطنه دارای اعظم بهادرخان حسن شاه معظم

و گر باره صبا عنبر فشان شد غم از ملک جهان دامن کشان شد
زمین زیب ذگارستان چین گشت
جهان رشک بهشت جا و دان شد
همین با تازه روئی چم قسم کشت
صبا با خوش رکابی هم عنان شد
چمن در خواب چشم نرگس مسد
ز آشامیدن رطان گران شد
مسلسل زلف سنبل عنبرین بوی
فگون بید مولت بر ایب جوی
چو همجنون واله آب روان شد
و یا بر فرق عکس خویش در آب
ز راه خود پرسنی سایر بان شد
بساخ سرو قمری داستان زن
ز طور وجور روز مهرگان شد
ز اوج چرخ و فوج موج باران
زمین چون قطره در دریا نهان شد

ای پدر پند کم ده از عشقم که ناخواهد شد اهل این فرزند
من ره کوچ عافیت دانم چکنم کاوفتاده ام بکمند
پند آنان دهنده خلق ایکاش که ز عشق تو میدهندم بند
در کلیسا بد لبری ترما گفتم ای دل بدام تو در بند
ایکه دارد بتار زنارت بر سرموی من جدا پیوند
ره بودت فیافتیں تا کی ننگ تثلیث بر یکی تا چند
نام حق یکانه چون شاید که اب و این و روح قدس نهند
لب شیرین کشود و با من گفت وزشکرخند ریخت از اب قند
که گراز سر وحدت آگاهی تهمت کا فری بما می‌سند
در سر آئینه شاهد از لی پر تو از روی تا بنای افکند
سر نکرد بربیشم ار اورا پرنیان خوانی و حریر و پرند
مادرین گفتگو که از یکسو شد ز ناقوس این ترانه بلند
که یکی هست و هیچ نیست جزا و

وحدة لا الہ الا ھو

(Hatef.)

V.

Tarkeeb Band.

مسخر دیر مغاررا در گشوند دری از خلد بر کشور گشودند
دری زانده بروی خلق بستند ز شادی صد در دیگر گشودند
ازان یک فتح بباب ابواب رحمت بروی مسلم و کافر گشودند

بروز فشاء می لشکر عیش دو عدد کشور بیک ساغر گشودند
 بی تقلیل خون مینای می را رگ اندر جام بی نشتر گشودند
 سکرگر پرده دلان افلاک زچهار شاهد خاور گشودند
 بصخی باع اطفال ریا حین زرسو طبله عنبر گشودند
 وشا قان از بیاض صنایع روی بتتل عاشقان منحضر گشودند
 بهشتی ز آتش نصرود رخسار بر ابراهیم بن آذر گشودند
 گره کردند باز از زلف مشکین گره از کارپا یکسر گشودند
 بنوش طاس فرادان عشرت زشش جانب در شش درگشودند
 خطیبان طرب منبر نهادند دبیران فرج دفتر گشودند
 پس انکه چریکی از خطبهٔ فتح زبان در مددحت داور گشودند

شجاع السلطنه دارای اعظم بیدارخان حسن شاه معظم

د گر باره صبا عنبر فشان شد خم ازملک جهان دامن کشان شد
 زمین زیب ذکارستان چین گشت جهان رشك بهشت جا ودان شد
 چمن با تازه روئی هم قسم کشت صبا با خوش رکابی هم عنان شد
 سبک در خواب چشم فرگس میست ز آشامیدن رطبل گران شد
 مسلسل زلف اسنبل عنبرین بوی زمشک افسانی باد وزان شد
 فگون بید مولت برلب جوی چو مجنون واله آب روان شد
 و یا بر فرق عکس خویش در آب ز راد خود پرستی سایر بان شد
 بشانخ سرو قمری داستان زن ز طور و جور روز مهرگان شد
 ز اوج چرخ و فوج موج باران زمین چون قطره در دریا نهان شد

ساحر جانه ام پیمانه درست تماسا را بطرف بوستان شد
 زشکر ریز لعل تو شاخند ش چمن بذگله چند وستان شد
 زشور انگیز سرو سر بلندش قیام فتنه آخر زمان شد
 زهر جانب خرامان نغمه پرداز بمدح خسرو صاحبقران شد
 کد احسنت ای خداوند ظفر مند
 پس از داور خدا اکیهان خداوند

(Qā'ūni.)

VI.

همراهان فاز نینم از سفر باز آمدند
 بد گمانم تا چرا بی آن پسر باز آمدند
 ار مغاني حنظل آوردند و صیر از بهر ما
 گرچه خود باتنگها قنده و شکر باز آمدند
 چون ندیدم در میان کاروان معشوق خویش
 گفتم آیا از چه اینها زود تر باز آمدند
 شرط همراجی نبدکان سایر پرورد مرا
 باز پس ماندند و خود با شورو شر باز آمدند
 او مگر از فاز کی آجسته تر میراند اسب
 یا خود ایشان از راه دیگر مگر باز آمدند
 قره العین مرا تنها بجا بگذاشتند
 در بیانی و خود با یکدیگر باز آمدند

دوستان و یار کان از بھر استقبال او
بھیجو من بر پایہ رفتند و بسر باز آمدند
چشم روشن چون ستارہ پیش او رفتند باز
جا سر بسیریدا جو صبح اند رسکھر باز آمدند
بر نشاط روی او جمسا یکان کوئی او
مطریان رفتند لیکن نوحہ گر باز آمدند
آه ازانساعت کد چڑادان او با چشم تر
بی برادر خون چکان فرد پدر ربان باز آمدند
نازنین خویش را با بار و خر کردم برآه
با زماند آن نازنینم با رو خر باز آمدند
یارب اورا بھرور گردان ز سود آخرت
گر رفیقانش ز دنیا بھرور باز آمدند

(Kamaloddin Esmael.)

THE END

گو بھم بر زدہ بینی خط من عیب مکن
که مرآ ماحببت ایام بھم بر زده بود

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